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EDOUARD CHAVANNES

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THE NEW
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# EDITOR'S FOREWORD

IT will be generally agreed that there is not only room for such a Review as this but also great need for it. It is not to the credit of sinology that no such periodical exists, and research must have suffered greatly from the lack.

The *Chinese Repository* was begun in 1832 and continued for twenty years. The *China Review* lasted from 1872 to 1901. Since that date there has been nothing of the same kind. The chief sinological magazines to-day are the *T'oung Pao* and the *Bulletin de l'Ecole de l'Extrême Orient*, commonly referred to as B.E.F.E.O. Both are invaluable and both maintain the great French lead in this branch of science. The same may be said of frequent articles in such Journals as the *Journal Asiatique*. But all these use mainly the French tongue, which, most unhappily renders them useless to a very large number of English-speaking students. Moreover they are published far away from China, and the *Bulletin* is only partially concerned with China Proper. Those who read no French must be content with occasional articles scattered in learned periodicals of America and Great Britain, or with



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the *Journal of the North China Branch of the Royal Asiatic Society* which, however satisfactory, only makes its appearance once a year. It seems there should be a Review in English if we are to recover or retain our proper position in sinological research, and that such a Review should be issued in China where students of Chinese matters are most abundant.

The precise character of *The New China Review* will have to be determined by the quality of the voluntary contributions sent in for publication. The Editor will try to maintain a high standard of scholarship, but at the same time hopes to print contents so varied and attractive that others than professed sinologues can find pleasure in them. Contemporary missionary work and current Chinese politics have abundant utterance in special journals or in the daily press, and will therefore find no place in this Review. If there is at any time a shortage of original and suitable matter the Editor intends to reprint a few valuable articles from the *Chinese Repository*, now so difficult to consult.

Giles and Parker, great protagonists in the columns of the old *China Review*, are happily still with us, and they will kindly help to make the *New China Review* useful. But Legge, Kingsmill, Eitel, Chalmers, Edkins, are all gone. In the former Review these men had room to express themselves: their works live after them. It may be there are those in China who have done or will do similar work but are denied the opportunity of gradual expression. An urgent appeal is made to such men to use the opportunity of this Review and let the world know where we stand in sinological research.

While contributors are necessary, subscribers are equally so if the *Review* is to be continued after the first year; as it must pay its costs. But if so small a venture cannot be made to succeed it will surely be to the discredit of British and American students of Chinese. Readers are therefore asked to make the *Review* known to others and thus increase the number of subscribers.

It was in England in September last that we decided to begin this Review, a bold, and some said a rash decision considering the difficulties caused by the War. We at once sought the support of contributors. Some honestly declined



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to do or promise anything, some could only give matter already on hand; more gave promises for the days when war work was over, and few were able to give immediate help. But the amount of encouragement received was sufficient. Ten and a half weeks were then wasted on the water, and on reaching Shanghai there were new difficulties to face. Circumstances decided that for the present the printing should be done in Hongkong, and communication in the East is slow. Even the size and shape in which the Review appears has to be settled by the size of the paper that it is possible to buy—at any price. There has hardly been time for contributors in China to do much; many will no doubt come forward after they have seen the first number. It will be admitted that for a magazine, first projected in England in September, to be actually issued in China in the succeeding March and under war conditions, shews that the work is done *con amore*; it also provides a hope that what has been begun, however imperfectly, in such stressful times, may look forward to a fine career in the better days that are to come.

Though the first number appears somewhat late there will be six issues in the current year, so that volumes and years may coincide. Subscriptions should be from beginning to end of the current volume. Back numbers will be kept in stock, so that late subscribers may have the volume complete.



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# A FEW REMARKS

BY

PROFESSOR HERBERT A. GILES, LL.D.

---

CHINESE is the Cinderella of languages, and her two—no! not ugly, but—selfish sisters are Latin and Greek. Throughout Great Britain and Ireland, one of the most important languages of the world, dead or living, offers no encouragement whatever to would-be students beyond one beggarly scholarship of £50 a year, established at Oxford to commemorate but coldly the imperishable services of Legge to Anglo-Chinese learning. On the other hand, up and down the country, at all modern as well as ancient universities, Latin and Greek will be found to be heavily endowed, entirely out of proportion to their actual values. Quite recently, a new annual prize for Latin hexameters (save the mark!) was founded at Cambridge by Dr. Butler, the late Master of Trinity. Does anyone stop to ask what Latin hexameters have contributed towards the salvation of the Empire during the past four to five years of war?

In China, there is first of all a national history, carefully recorded, which stretches back authoritatively to the date of the Trojan war, if not beyond. There is a voluminous, not to say luminous literature, embracing every variety of composition except the epic, in which style has been refined to a terseness of expression, with added charm, which makes



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Tacitus seem prolix. Many persons do not know, and others omit to mention that the whole of Latin literature, now extant, could be wrapped up in a couple of hundred small 8vo volumes, a trifle more extensive perhaps than the "Home University Library." Chinese art, too, has been coming into its own of late, and the study of its pictorial side is now admitted to educative rank.

Passing from the ideal to the practical, it is a marvel that the enormous untapped wealth of China has not made a more potent appeal to the British merchant and led to a wider and deeper encouragement of Chinese studies. In that direction, the German, after beating us hollow in classical achievements, has undoubtedly kept well ahead of his British rival. Business Chinese has long since been placed in the forefront of Oriental studies at the Berlin Oriental School. Even as I write, at the crisis of a disastrous war, free lessons in Chinese are being offered by the German Government to any German who will take them. Still the apathy persists with us, and in Great Britain and Ireland Chinese must be cultivated, like Virtue, by the few, for its own sake. Only the other day, in a British commercial enterprise involving the languages of seven nationalities, I found Japanese included and Chinese left out. The fact is that the Japanese Government encourages the study of Japanese by foreigners, while the Chinese Government looks on.

It has been bluntly asserted that to speak of a man as a sinologue is to think of him as a fool, and there is no doubt that this attitude prevails to a large extent. One evening, at a dinner-party, an accomplished young American lady fell to my lot. As we were passing to the dining-room she said, "Excuse me, but I did not catch what subject you were Professor of." "Think," I replied, "of the most idiotic subject possible." The words were hardly out of my mouth before she said "Chinese?"; and almost simultaneously with my amused "Yes," this young lady, herself a literary aspirant, began to apologize for a blow which I had wittingly brought on myself.

The above is a rather lengthy exordium to the topic which should occupy me at the moment. I may possibly be



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excused on the ground that for fifty years past I have kept two objects in view: (1) to contribute my quota towards an exact study of the Chinese language, and (2) to interest English readers in the affairs past and present of the wonderful but little known and less appreciated country we call China. As regards the second of these objects I have to admit disappointment; but still "on Hope the wretch relies," and now and again events occur which "bid the deluder rise." One of these is the enterprise of Mr. S. Couling, already well known as the compiler of the *Encyclopaedia Sinica*, in establishing the magazine of which this is the first number. He is thus endeavouring to fill the gap from which sinology has suffered ever since the disappearance, seventeen years ago, of the valuable *China Review*. The success of this enterprise is not wholly in Mr. Couling's hands. He must be supported not only by ready contributors to its pages, but also by a long list of subscribers, many of whom may not take an exactly equal interest with the Chinese student proper, but who should equally lend a hand in advancing the cause to which this magazine will be devoted.



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# ÉDOUARD CHAVANNES

THE great sinologue Emmanuel Édouard Chavannes was born at Lyons on October 5th, 1865, and died in Paris on January 29th, 1918. He was thus cut off at an age when it might have been expected that his best work was still to be done.

Some years of his childhood were spent with a grandmother at Lausanne; then he went to school in Lyons, and thence to Paris, where he prepared for and entered the École Normale. The Director advised him to turn his attention to Chinese, and Cordier, on being consulted, put before him the need there was to examine Chinese History rather than Chinese Philosophy. Having studied Chinese under Maurice Jametel at the École des Langues orientales vivantes and under d'Hervey de Saint-Denys at the Collège de France, he obtained an appointment as attaché at the French Legation in Peking. He arrived at his post in March, 1889. Within four months he wrote to Cordier expressing his intention to translate the first part of the *Shih chi* of Ssŭ-ma Ch'ien (written in the French way as the *Che ki* of Se-ma Ts'ien). Within the year he had modified his plan so as to include an account of Se-ma himself and a translation and examination of the whole History. In 1890 began his long series of writings on Chinese subjects, the first being a French translation of chapter 28 in the *Che Ki* 史記, *Le Traité sur les Sacrifices Fong et Chan:* it appeared in the *Journal of the Peking Oriental Society*.



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This was followed by a study of a quite different subject—*La Sculpture sur pierre en Chine aux temps des deux dynasties Han* (1893), an examination of some bas-reliefs in Shantung. In that same year he was appointed to the Chair of Chinese in the Collège de France.

His edition of Se-ma Ts'ien was to consist of ten volumes; it received a subvention from the Société Asiatique in 1894, and the first volume was issued in 1895. Later volumes appeared as follows: the second in 1897; the third, part i in 1898, part ii in 1899; the fourth in 1901, and the fifth, which is to ch. xlvii, in 1905. For the second volume Chavannes received the Prix Stanislas-Julien from the Académie des Inscriptions et Belles Lettres.

The complete *Che Ki* has 130 chapters; Chavannes' translation unfortunately extends only to ch. 47, but it must be remembered that he has enriched the translation with a long introduction, appendices and invaluable notes.

Among the many calls on Chavannes' keen interest were the travels of the early Buddhist pilgrims, and in 1894 he published the translation of I Tsing's 義淨 travels, the Prix Stanislas-Julien being divided between this work and De Groot's *Code du Mahayana*. He continued these studies by translations of and papers on Ou K'ong 悟空, Soung Yun 宋雲, Ki Ye 繼業, Gunavarman 求那跋摩, and Jinagupta 闍那崛多; afterwards turning to the examination of some Chinese travels other than Buddhist.

In 1896 he became involved in an unhappy controversy with Schlegel over the translations of the Chinese inscriptions from Bodh-Gaya. Epigraphy was a favourite study of his; he translated the Chinese and Mongol portion of the celebrated hexaglot inscriptions in the gate on the road from Peking to Kalgan, and all that were known from Central Asia. Stein's early discoveries led to Chavannes' remarkable work *Documents sur les Tou-Kiue (Turcs) occidentaux*. Stein entrusted to him the translation of the Chinese writings found in his explorations in 1900-1901, the results appearing in Stein's *Ancient Khotan*. The Chinese documents brought home by the great explorer after his 1906-1908 expedition were also translated by Chavannes—a most



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laborious task, and were published in a separate volume by the Oxford University Press in 1913.

These manuscripts opened up a new field of research, and in collaboration with M. Pelliot, Chavannes produced an annotated translation of a Manichæan treatise from Tun-huang.

On the death of Schlegel, Prof. Cordier's co-editor of the the *T'oung Pao*, Chavannes offered to succeed him, and during the remaining fourteen years of his life he contributed to this important magazine, besides various valuable articles, some 170 book-reviews.

In 1903 he was elected a Member, and in 1915 became President of the Académie des Inscriptions et Belles Lettres.

In 1907 he boldly undertook his important but very trying archæological expedition to North China. He visited Moukden, Peking, Shantung, Honan, (staying twelve days at the Lung Mên 龍門), Hsi-an fu, T'ai-yüan fu, Wu-t'ai shan, and various such interesting spots as the tombs of Confucius and Mencius, the birthplace of Ssŭ-ma Ch'ien, T'ai shan, etc. He returned to Paris in February, 1908, after an absence of nine and a half months. The result of the expedition was, first, an elaborate study of the worship on T'ai shan, then 488 plates of sculptures (1909), and the first volume, in two parts (1913 and 1915) of the text with a further hundred plates.

In 1910-1911 he published in three volumes a French translation of five hundred stories from the Chinese Tripitaka. He later produced articles on the Honan Oracle-bones, on the Boxers, on the Mo-so, etc. But it is impossible to name here the variety of subjects in which he took the keenest and most intelligent interest and on which he wrote. A list of his works, great and small, which is presumably complete, will be found subjoined to M. Cordier's article in the *Journal Asiatique* for March-April, 1918. From that article the particulars in this sketch have been drawn; while the portrait included in this number was kindly presented to the *Review* by Madame Chavannes through M. Cordier.

The article referred to tells how, during the war, when ill himself, Chavannes abstained from milk, that children and



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invalids might have the more. He opened his house to French and Belgian refugees. He was exhausted also by his work on the papers left by his friend Petrucci, and he had no reserves of strength with which to withstand the latest attacks of disease. He was only 52, and though his health seems never to have been good, it might have been expected that he would have lived long and perhaps done better work than ever. But unhappily his premature death leaves us with his two largest works unfinished—*Se-ma Ts'ien* and the *Mission Archéologique*. Yet he accomplished enough to take rank as the foremost sinologue of his day.

THE EDITOR.



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# TAOIST TALES

BY

MAJOR W. PERCEVAL YETTS.

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## PREFACE.

THE literature devoted to the lives and deeds of Taoist worthies may be truly described as voluminous, and it soon becomes apparent to the student that some guiding principle must be adopted in making selections from the bewildering mass at his disposal. A choice limited to themes commonly employed by Chinese artists for pictorial representation narrows the field to one of manageable proportions, and at the same time presents an opportunity of appealing to a wider public than that interested solely in the metaphysics of Taoism. The project of making a collection of hero-tales on these lines has for many years pleasantly occupied the writer's leisure hours, and a book was almost completed when the War started. Publication has of necessity been postponed.

At the invitation of the Editor the following extracts under the title of "Taoist Tales" are offered to readers of the new Review. These particular tales are chosen for contribution because they are represented either not at all or by meagre entries in Giles' *Biographical Dictionary* and Mayers' *Chinese Reader's Manual.*



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An explanation is due concerning the use of the word *hsien* as a generic term for these beings who by Taoistic means become emancipated from the limitations of mortal man. Western writers have variously named them Fairies, Immortals, Genii, Rishi—terms all open to serious objection. Their native name *hsien* seems most appropriate, and such therefore they are called in these articles. The writer has even ventured to coin the word "hsienship" in order to supply a much needed parallel to "buddhahood" of the sister religion.

Grateful acknowledgment of aid in translating several passages is made to the writer's friend Dr. Lionel Giles.

## PART I.

### Ch'in Kao 琴高

With exception of the Eight Immortals probably no Taoist theme is more frequently employed by Chinese and Japanese artists than Ch'in Kao riding astride a gigantic carp. It is one that offers pictorial possibilities eminently suited to their genius. And, besides, it conveys a meaning popular in Far Eastern tradition; for, apart from ideas of longevity associated with a *hsien*, the carp is generally recognized as an emblem of that much desired blessing owing to its proverbial powers of long life.

Special interest attaches to the following short account from the fact that it is a fair example of the stories contained in the famous *Lieh hsien chuan* 列仙傳, a work attributed to the statesman, author, and magician Liu Hsiang* 劉向 of the first century B. C. Though probably not actually from the pen of Liu Hsiang, this is certainly one of the most ancient collections of hero-tales of the *hsien*, and has formed the basis of many later books. The edition used here is dated 1668, and has seventy tales arranged in two *chüan*.

### Translation.

Ch'in Kao, a native of Chao 趙, was a skilful player on the lute. He served in the retinue of Prince K'ang 康王

* See Giles, *Biog. Dict.*, No. 1300.



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of the Sung 宋 State. In the magic of Chüan 涓 [Tzŭ]* and P'êng 彭 [Tsu]† he was an adept. With no settled abode he wandered aimlessly about the country lying between Chi Chou‡ 冀州 and Cho Chün§ 涿郡 (one authority reads Yang 陽 in place of Cho) for more than 200 years.

By and by Ch'in Kao made an announcement that he was about to leave this world. Whereupon he plunged into the River Cho 涿水 and came out bringing with him a dragon's egg. Then, having appointed a certain day on which his disciples were to meet him, he disappeared. When the day came, the disciples, purified and fasting, waited beside the river, and erected a shrine in his honour. And in very truth he came, emerging from the water upon the back of a red carp; and then went and seated himself within the shrine.

On the morrow a great multitude collected to gaze on him there. He remained for a month and more before he again disappeared into the river.

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## T'AO AN-KUNG 陶安公

Dragons are often depicted as aerial steeds of the *hsien*. This brief account gives the legend connected with one such incident, and also embodies several ancient beliefs. The Scarlet Bird 朱雀 is one of the Four Supernatural Creatures 四神 that symbolize the Four Quadrants of Heaven 四宮. It stands for the South, and also, according to the notions of ancient Chinese philosophy, it is associated with the element Fire, and with the numeral 7 (See Forke, *Lun-Hêng*, II, p. 466 *seq.*). It is to be noted that T'ao An-kung was carried

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* A *hsien* also honoured with a biography in the *Lieh hsien chuan* of Liu Hsiang. It is there recorded that while fishing in a lotus pond he caught a carp in whose belly was hidden a charm—a story reminiscent of the finding by Lü Shang 呂尙 under similar circumstances of the jade *huang* 璜 inscribed with a prophetic statement about the founding of the Chou 周 dynasty. Chüan Tzŭ, like some other of the *hsien*, was able to control the winds and rain.

† See Giles, *Biog. Dict.*, No. 1641.

‡ See Giles, *Dict.*, No. 937.

§ Near Peking. The Juju of Marco Polo.



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off towards the South-east, which together with the South are those points of the compass where the element Fire is located. One writer has identified the Scarlet Bird with the quail (De Saussure, *T'oung Pao*, 1909, p. 264 and 1910, p. 614), but archaic representations show a crested bird with prominent tail feathers—a figure that might well be meant for a peacock or one of the pheasants, and, indeed, is not unlike the traditional Chinese phœnix.

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### Translation from *Lieh hsien chuan* of Liu Hsiang.

T'ao An-kung held the post of Superintendent of the Foundry at Liu-an* 六安, where he kept many furnaces in full blast. From them one day flames shot forth and mounted upwards to the sky in sheets of purple fire, whereupon T'ao An-kung cast himself prostrate upon the ground beside his smelting crucibles, and begged for mercy. Hardly had he done so when the Scarlet Bird alighted upon a crucible and thus spake: "An-kung! An-kung! Thy flames have reached unto Heaven. On the 7th day of the 7th month I will send a red dragon to fetch thee."

When the appointed day arrived, the red dragon came in a deluge of rain, and An-kung rode off on its back towards the South-east. Thousands of the inhabitants of Liu-an had collected on one of the city walls to make votive offerings for a propitious journey; and all bade T'ao An-kung farewell.

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### Po Shih Shêng 白石生

Pictures of this *hsien* show him seated beside a cauldron in which bubbles a stew of stones. The tale illustrates one of the countless directions in which Taoist adepts are able to transcend the weaknesses of ordinary mortal flesh. It is derived from a book which, though bearing the same title *Lich hsien chuan*, is not identical with the work described above. This namesake of the classic attributed to Liu Hsiang was compiled by a Taoist called Huan-ch'u 還初, probably

* In Anhui.



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towards the end of the Yüan period. Unlike the older work it is illustrated, the fifty-five *hsien* whose lives it contains being portrayed in a corresponding number of woodcuts. It is a careless compilation; many passages that can be traced to their origin are found to be misquoted or mutilated, and textual errors are frequent. Perhaps these facts explain its exclusion from the 1,464 works comprising the official canon 道藏 described by Wieger. On the other hand, its convenient size, small price, frequent editions, and many illustrations have obtained for it a wide circulation; and it seems that this *Lieh hsien chuan* has been accepted as the popular handbook of Taoist legends. In many ways it offers a striking parallel to our chap-book of the eighteenth century. It may justly be regarded as a repository of folk-lore valuable to the student, and especially so with regard to the identification of Taoist themes represented in works of art.

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TRANSLATION FROM *Lieh hsien chuan* OF HUAN-CH'U.

Po-Shih shêng was a pupil of the Venerable Chung Huang 中黃丈人. In the days of P'êng Tsu he was then more than 2000 years of age. Instead of wishing to ascend on high to the celestial abode of the *hsien*, he preferred a long life on earth, and regarded that as the acme of bliss. The Elixir of Gold 金液 was the most efficacious drug for his purpose, but, being poor, he could not obtain it. So he kept pigs and sheep, and after some ten years had amassed considerable wealth, which enabled him to buy the nostrum and drink it.

His habit was to boil white stones and use them as food. Later on he made his abode on the White Stone Mountain, and thus acquired the name of Po-Shih shêng ("Mr. White-stone"). Sometimes he would eat dried meat, at other times nothing at all.

He was able to walk as far as three or four hundred *li* in one day. His appearance was that of a man of 30. When anyone asked him why he did not wish to fly up into the sky, he answered "I'm not at all sure that one would have in heaven a better time than in this world."



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## Ch'ên Nan 陳楠

The episode in the career of Ch'ên Nan generally chosen for pictorial representation is his magical performance in floating across a river standing upon his hat—the large wide-brimmed straw or bamboo-plaited hat worn by Chinese peasants. His appearance, tatterdemalion to a degree unusual even for a *hsien*, agrees with the description given by his biographers, and artists delight in accentuating his long, unkempt locks streaming in the wind, and his disreputably inadequate garb.

Another clue towards identification is the dragon sometimes shown being evoked by Ch'ên Nan. The genius that presides over the production of rain is seen emerging from the calabash of the *hsien*, or from its lair in the depths of a pool. The description in the following biography of this incident gives in a few words the essentials of an ancient and still existing national belief; and the significance of the "iron rod" is to be traced to the notion that the element "metal" produces water.* In times of drought there is still performed at a shrine near Peking, called "The Pool of the Black Dragon" *(hei-lung t'an* 黑龍潭*)*, a ceremony in which a government official casts into the spring that gives the fane its name a piece of iron in order to arouse the slumbering dragon to a sense of duty. The two examples are proof of the prevalence of this belief in widely separated parts of China.

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### Translation from *Lieh hsien chuan* of Huan-ch'u.

Ch'ên Nan (also called *(tzŭ)* Nan Mu 南木 and *(hao)* Ts'ui Hsü 翠虛). a native of the district town of Po-lo,† 博羅 was originally by trade a cooper and basket-maker.

Later in life he obtained from a Buddhist priest of P'i-ling 毘陵 a pinch of the Great Monad together with instructions for making the Philosopher's Stone; also from a

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* See Forke, *Lun-héng*, II p. 469 *seq.*

† Not far from Hui-chou 惠州, on the East River.



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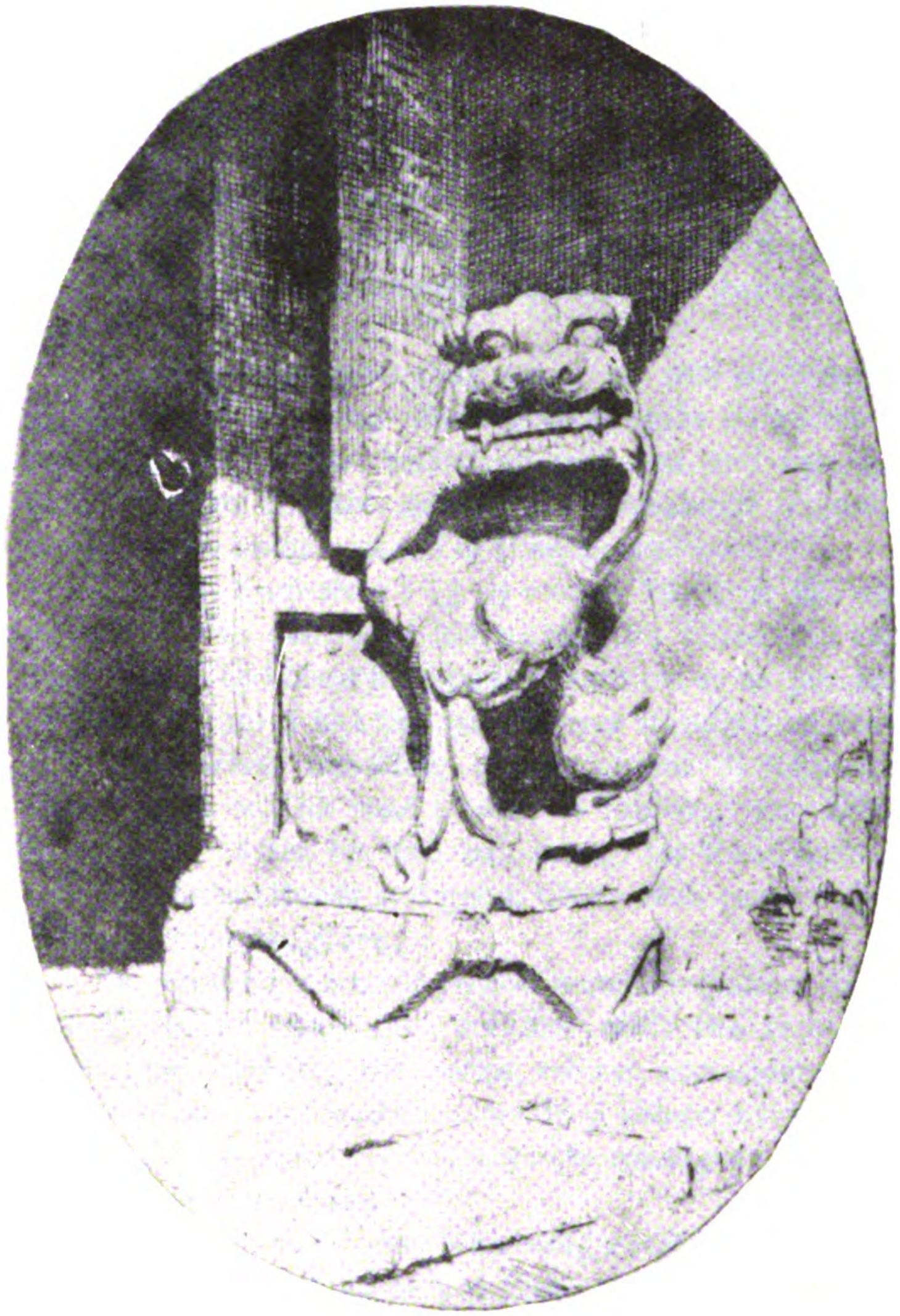

THE ENTRANCE TO SILVER ISLAND MONASTERY

*From an Etching by W. Perceval Yetts*

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divine being on Mount Li-mu* 黎姥山 he gained possession of a treatise called "The Cornelian Book of Thunder in Cloudless Skies."

Ch'ên Nan had the power of curing diseases with some medicine which he made by kneading earth and charmed water together into a bolus, and in consequence was nicknamed "Mud-pill Ch'ên" 陳泥丸 by his contemporaries.

With hair dishevelled, clothes tattered like a quail's tail and patched all over, and his person covered with filth, Ch'ên Nan used at times to travel four or five hundred *li* in one day. He liked eating dog's flesh, and not a day passed but he got dead drunk.

Once it happened that when he was at Ts'ang Wu† 蒼梧 the prefect was offering up prayers on account of the drought. Ch'ên Nan seized an iron rod and cast it into a pool to drive out the dragon that inhabited it; and in an instant there came a storm of thunder and rain.

Both at Sam-shan‡ 三山 and at Ta-i§ 大義, which he visited in the course of his travels, he found the river too swollen and turbulent for a boat to venture, so he just launched his wide-brimmed hat and passed over standing on that.

Once when travelling in the circuit of Ch'in-kuan he encountered on the road a band of robbers, who seized and killed him. After he had lain buried for three days and the robbers had scattered and gone, Ch'ên Nan came to life again and rose from his grave.

On another occasion, while wandering about at Ch'ang-sha 長沙, he came into collision with the retinue of the general commanding the troops, who in consequence had him arrested, and sent under escort to a prison at Yung Chou‖ 邕州. However, after a few days [he managed to escape], and returned to Ch'ang-sha.

At night-time Ch'ên Nan used to sit up instead of lying down. Things which he put into a bath of mercury were by

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° Near his native town.

† The prefectural city of Wu-chou 梧州 in Kuang-si.

‡ A town on the south bank of the Yangtse near Wuhu.

§ Near Lu-an 潞安 in Shansi.

‖ The present Nan-ning 南寧 in Kuang-si.



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next morning transformed into solid silver. It was he who imparted to Po Yü-ch'an* 白玉蟾 the method of making the Philosopher's Stone. During the *chia ting* period of the reign of Ning Tsung 寧宗 [about A.D. 1215] Ch'ên Nan jumped into the River Chang 漳, and thus departed this world and gained release from the trammels of the flesh.

*[To be continued.]*

* One of the *hsien* included in the *Lieh hsien chuan* of Huan-ch'u.



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# A NOTE ON HEAD-FLATTENING

BY

E. T. C. WERNER

H. B. M. CONSUL, FOOCHOW, (RETIRED).

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THE earliest immigrants from the West, said to have been the ancestors of the Chinese, who settled in North-west China about the 23rd century B. C. or before, appear to have practised the custom of flattening the heads of their infants. The desired shape was that a pyramid—broad and large in the lower part, tapering towards the top. The result would be the converse of the dome-shaped head and pointed lower face often associated in the West with an intellectual brain. Why the Chinese preferred the pyramid shape will be apparent at the end of this note.

The ideal shape of the Chinese head is shown in many of the portraits of their emperors and heroes. The early legendary and real emperors described in the *Bamboo Books* have this type of head. Huang Ti's forehead "tapered like that of dragon." Chuan Hsü had a head "as broad as a shield and pointed like a spear." Yao's face was "sharp above and broad below." Yü the Great had "a large mouth, and a tiger's nose, and a pointed head." Ch'êng T'ang's face was "broad and tapered upwards."



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The records of the Han dynasty state that a Corean tribe, the Ch'ên Han 辰韓, flattened the heads of their newly born children with stones. In the T'ang dynasty the Buddhist pilgrim Hsüan Tsang (A.D. 602-664) recorded that the custom existed in Kashgar. The Sulu Islanders, whose Sultan sent an embassy to China in A.D. 636, had the same custom. In the Sung dynasty the custom is noted as existing in Kashgaria, Manchuria, and Corea. The tapered head is conspicuous in the pictures of emperors and empresses of subsequent times, notably in those of the Yüan dynasty as depicted in the *Li tai ti wang hsiang* 歷代王帝像. The practice is also said to exist at the present day in Mongolia, but my enquiries concerning it were not answered in the affirmative, it being alleged that the shape of the head was "due to the climate," though it was admitted that Mongols like that shape of head, just as "the Africans like black faces, the Europeans fair skins, and the Chinese dark hair." The tapering head of the Manchu is too well known to be further emphasized.

While the ideal shape was thus represented in the head of the sovereign, the opposite shape was that associated with subject races, criminals, or rebels, whose heads are described as "square, not tapered above." (*Bamboo Books* and *Shan-hai ching*.)

The mention by a Chinese traveller of the existence of a custom in another country may mean either its presence or absence in his own, but, apart from this, the evidence is sufficient to enable us to conclude that the practice of head-flattening existed in the earliest periods of Chinese race-history, and has continued in vogue at various times, though in diminished degree, during subsequent ages.

The mutilation of head-flattening still exists among a large number of primitive peoples, especially in Africa, America, Australia, Melanesia, and Polynesia. The process is usually either to press the skull of the infant between two boards, to tie it by means of cords and a pad on the forehead onto a single board, or to compress it by means of a slab of stone laid on the side or forehead of the soft skull whilst the infant is asleep. It should be noted that flattening the



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forehead in this way gives the same result by causing the back of the head to taper above it. The process is well shown in an illustration in a work by W. H. Furness on the Milanau tribe of Australia, and the result in the standard works on the customs of the natives of New Britain.

The Chinese character *shih* 碩 (composed of "stone" and "head"), meaning great, eminent, is supposed to allude not only to the practice itself but to the status of those who observed it, or the esteem in which the custom was held in ancient times.

In Peking, the pillows of babies are filled with small green beans (綠豆), millet (高粱), or old rice (老米). This custom has been in vogue for a very long time, and is said to make the heads of the babies "upright and round."

The reasons assigned for this at first sight senseless custom are various, but the most general one seems to be that it distinguishes the taper-heads from the square-heads. The former are therefore regarded as the superior, and in most cases it would be the king and his family who would be imitated, either out of fear, flattery, or fashion, as the case might be, just as imitation of the "lily feet" of an imperial concubine led to the mutilation of foot-binding in China. This view finds support in Reinaud's statement concerning the Arab tribes, that "the noble families attach great importance to this custom, in that thereby it is impossible for them to be confused with the Berber race," whom they conquered.

The fact already alluded to that the emperors and empresses had, or are represented as having, these tapering heads, shows, I think, that the wish to imitate the "ruling" shape of head was the cause of the adoption of the custom in China, or in Babylon or whatever place the ancestors of the Chinese lived in. That this may not have been altogether a mere caprice or passing fancy is shown by the recorded fact that having the right shape of head was on occasion a matter of life and death, as, when the Kuangsi insurgents massacred the Manchu garrison at Nanking, "they examined the heads of doubtful persons, decapitating those whose occipital bones were flat."



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Why the custom should have died out in China (if it has died out) or declined (which it certainly seems to have done), is not obvious. It may of course be that, through the inheritance of acquired characters, (a theory which, having followed the controversy from the beginning, I am prepared to defend, if necessary), the skulls of newly-born infants tended to assume the tapered form naturally, without artificial aid, or, on the other hand, it may have been found to increase the mortality of infants, and so was abandoned, or it may have been gradually disused on account of the trouble it entailed to the parents, or it may have been forbidden by law. I have, however, not been able to find any law dealing with the matter.

Be this as it may, the remarkable fact to which I would call attention is that, not only are the heads of the early rulers represented as having this tapering form, but the heads of the earliest mythical rulers taper (if the word may still be used) not to one point, but to two. This is the case in the representations of Fu Hsi, Shên Nung, Nü Kua, and many apotheosized beings, who are depicted with heads looking almost as if they had been cut into from above by an axe, in the middle of the skull.

Going still further back, we find in the representation of P'an Ku, the earliest "emperor" of all, the alleged progenitor of the Chinese people, not merely two points or bumps, as in the case of Shên Nung, etc., but two actual horns. In a work of mine, now in the press, I have pointed out, I believe for the first time, the significance of these horns. They point to the important conclusion that the Chinese regard themselves as descended from a pastoral race, and consequently not from any aborigines of China or Malaya; and I hold that they flattened their heads in order to identify themselves with this northern race of long-headed cavaliers and to differentiate themselves from the square-headed market-gardeners of the south, who were in their origin not really Chinese at all.



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# A SHORT LIVED REPUBLIC

(Formosa, May 24th to June 3rd, 1895.)

BY

HOSEA B. MORSE, LL.D.

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THE War between China and Japan began in July 1894 and was fought out in the north, in Korea and Manchuria. The treaty of Shimonoseki, closing the war, was signed on April 12th, 1895, one of its articles providing for the cession to Japan of the province of Formosa and its dependencies, the Pescadores and other islands lying around it.

Formosa itself was left undisturbed until the Japanese had completed all their military operations in Manchuria, the cockpit of the Far East; but the Chinese had felt it necessary to provide for the defence of this outlying province, and had locked up large forces there, of varying degrees of quality, none very good, and in numbers variously estimated from forty to sixty thousand infantry and artillery. In the end, however, almost simultaneously with the signing of the armistice for the north (March 30th), Formosa was brought within the field of war, and the Pescadores were attacked on March 23rd and fully occupied by the Japanese forces by noon of the 25th.

The Japanese stated, and it is believed truly, that there was no real fight, that over a thousand men came out and laid down their arms before the assault, and that the forts and



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other defences fell into their hands with insignificant loss. The Governor in his yamen at the provincial capital, Taipeh, was otherwise informed in reports which would not have disgraced that great master of bulletins, Napoleon, or his imitator, General Pflug, who, in the summer of 1904, went "luring them on." At noon of the 23rd, he was informed that eight ships had opened fire on the forts; and at noon of the 24th, that "two war ships were sunk yesterday and two disabled; attack by land and sea renewed to-day." On the 26th, he received a report "a third attack was made at 3 a.m. on the 25th, and repulsed; our troops behaved gallantly and the forts are firmly held." Hearing nothing further he became uneasy; and in the night of the 27th-28th he was informed on the authority of reports received from soldiers, about a thousand in number, who had escaped in boats to Formosa, that "the Japanese had rallied again after repeated repulses, and had captured the forts by noon of the 25th, with heavy loss to themselves and to the defenders." The task of reconciling the irreconcilable is left to the reader.

There was some uneasiness in Formosa, but no panic until, about the 31st, it became generally known that Formosa was not included in the armistice. Then the people felt that they had been abandoned by their Emperor, Son of Heaven and father of his people, and disloyal sentiments were openly expressed.

The pot simmered for half a month, but did not come to boiling point until April 19th, when it became definitely known that one of the conditions of the treaty of peace was the cession of Formosa. This aroused the resentment of the people and of the troops. The people resented being handed over to a hated power without, as far as they could see, any adequate cause,—they had suffered none of the evils of war in their own persons. The troops objected to being baulked of the fight for which, never having heard a shot fired in anger, they professed to yearn; and they disliked having to face the prospect of disbandment and loss of employment. People and troops together then gave their officials to understand, in unmistakable terms, that their lives would be forfeited before the Japanese could come, and that



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the coming of the Japanese would be resisted. The officials were further notified that they must on no account send away their families to safety on the mainland;* that all official funds and funds of officials, the latter being ill-gotten gains, either derived from the Japanese or stolen from the people or troops, must remain in the island to be at the disposal of the people; and that all war material must be given up in the same way. At times the foreign firms and banks were referred to as the receivers, for secret remittance, of the ill-gotten funds paid to the officials by the Japanese.

Amid all the angry feeling thus displayed, special courtesy was shown to the Governor's mother in consideration of her advanced age, eighty years, and she received permission to leave. As her personal effects were approaching the gate in the city wall on the 22nd, a cry was raised that treasure was concealed in them for clandestine removal, and an attack was made upon the soldiers of the Governor's bodyguard accompanying them. The escort fled, packages were opened and searched, and some looting was done. The escort returned to the attack, but were again driven off, and this time were followed to and into the Governor's yamen. The mob burst through the first and second gates in succession, but at the third and innermost gate a stand was made and the rioters were driven back. Between eighteen and thirty (accounts differ) were killed on both sides, and from fifty to sixty wounded. During the rest of the month of April there were frequent street rows in Taipeh, but no serious organized disturbance.

On April 21st, the German Admiral landed a force of 25 sailors to remain for the protection of foreign merchants and their trade. On May 2nd the British Admiral landed 30 marines for the same purpose, and further manned and armed a steam-launch to maintain communication between

* Officials in China are not natives of the province in which they exercise their functions.



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Twatutia and Tamsui.* The British gunboat *Redbreast* and the German *Iltis* remained in the port of Tamsui through the whole period. The foreign merchants at Twatutia were in a very peculiar position, and even under great apprehension of danger. One element of danger came from the fact that two firms, acting as agents for Hongkong banks, had received large sums of government funds on deposit, which they could not ship away, partly because of the injunction laid upon such shipment by "the people of Formosa," partly because the renewal of external hostilities would entail the expenditure of all available funds within the limits of Formosa itself. Apart from this, they were dangerously placed within a mile of the Governor's yamen, which would be the first object of attack in any popular uprising; while the reputed wealth of the busy mart of Twatutia would be an irresistible bait to a mob which had once got the upper hand. The foreign firms gave direct employment to thousands of Chinese, engaged in firing and packing the famed Formosan tea, and indirectly to many more thousands, picking and bringing the tea to market; and, disregarding the obvious dangers impending over them, and trusting to their guard of two or three score British and German sailors, they refused to desert their Chinese and kept their flag of trade flying to the breeze, thereby warding off the dangers which a more timorous policy would have precipitated upon them.

The month following April 22nd, was spent in manœuvering. The minds of the people, agitated by the thought that they were to be handed over to Japan, were soothed by constant public assurances, by proclamations, and by judicious disclosure of ultra-confidential telegrams,—all to the effect that Formosa would ultimately be saved to China, and that

* In the northern tip of Formosa note must be taken of the relative position of several places; inland was the capital, Taipeh, girt with the customary city walls, but with a small population; a mile off, on the river bank, was Twatutia, the busy mart and centre of the foreign tea trade; twelve miles to the West, at the mouth of the river, was the port, Tamsui; and thirty miles to the north-east was Kelung, the coal-shipping port, heavily fortified. Of the foreign community, the merchants were all at Twatutia, while the Consulate, Customs and Shipping agents were at Tamsui.



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foreign powers, one or another or several acting together, would surely intervene to prevent the cession. The intervention of Russia, France and Germany to enforce the retrocession of Liaotung (South-eastern Manchuria) was skilfully confused so as to appear to cover Formosa; but, beyond this, the island was actually offered, first to one European power, and then to a second, to be held as a colony or protectorate on conditions similar to those on which Cyprus was held for the suzerain Turkish power. The governments of the West were not found willing to pull the Formosa chestnut from the fire, but the spirits of the people of Formosa were kept up in this way, and the resolve to resist a change of governors became intensified. There was method and planning as well. The ratifications of the treaty of Shimonoseki were exchanged on May 8th; the Imperial government being thereby committed to carrying the cession through; but during the following week Formosa received reinforcements, in the shape of 2500 fresh levies of Cantonese, who came with the knowledge that a fight was ahead of them. Further supplies of ammunition were also received; and it seems probable that there was in China an aggressive war party bent on resisting to the last the statesmanlike measures of Li Hung-chang in negotiating the treaty of Shimonoseki, and so ending a war which had brought such disaster to the empire.

On May 16th, a deputation of the gentry and people of Formosa waited upon the Governor in his yamen, and explained their plans in detail, demanding the reins of government, arms and money. Later in the day they issued a declaration of their intentions, which they also communicated, with the expression of much loyalty, to the Imperial government of China.

Finally all preparations were made, and on May 24th, 1895, the independence of the Republic of Formosa was proclaimed, and its flag flung to the breeze,—azure, a tiger *or*, *regardant*, with a long and very aggressive tail lashing the air.*

* The sole surviving authentic flag of the republic is in the writer's possession.



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The young republic was thus launched. The Governor was "elected" President, a post he found it impossible to decline, so pressing were the gentry and people; a parliament was already in session, its members receiving the munificent honorarium of one shilling a day for each day of actual attendance; and the people were smilingly satisfied with themselves. Nor had the outer world, excepting always, of course, Japan, any cause for discontent; China had abandoned the island in ratifying the treaty of Shimonoseki, and the Western powers would of course welcome the assistance to be given them in their chivalrous desire to save Formosa from the clutches of Japan. Curiously enough, however, not one of the powers of the world accepted the part assigned to each by their youngest sister. Europe was strangely apathetic; the great republic of the West was quite unconcerned by the spread of democratic institutions; two Japanese ships of war, which anchored off Tamsui on the 25th, witnessed, with no visible disquietude, the ceremony of raising the tiger flag over the forts; and China duly proceeded to fulfil her obligation to cede the island.

The Imperial Commissioner delegated for that purpose, Li Ching-fang, (in 1907-10 Chinese Minister to the court of St. James), accompanied by Mr. John W. Foster (formerly U. S. Secretary of State), who had acted as legal and diplomatic adviser through all the peace negotiations, arrived off Tamsui on the morning of June 1st; and, having there received from Mr. Morse a full account of the events of the preceding ten days, steamed off at once to Kelung, where he formally completed the act of cession on the Japanese Admiral's flagship. By this time the higher military officers and all the civilian officials holding the Imperial commission, with the single exception of the Governor-President, had left Formosa and returned to the mainland.

The Japanese had learned of the declaration of independence of the new republic (the ships had, on May 26th, witnessed the raising of the tiger flag to the accompaniment of a salute of twenty-one guns), and were prepared to take by force what might not be granted peacefully. On the 30th they landed at Aotikong, a point on the coast about twenty



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miles south of Kelung, a force of three thousand men of the Imperial Guard. These troops had been kept in reserve in Japan and had reached the front in Manchuria too late for the fighting; they had then, with nothing but winter equipment, been hurried off to Formosa, and we may assume that the prospect of a fight was not unwelcome to them. A fight they had, and a good one. During the whole of May 31st a ridge running to Petou Point which blocked their way, was firmly held by the Cantonese referred to above, who had arrived in mid-May. Armed, as were most of the Chinese in Formosa, with Mausers of an old mark (.450 bore) and smoky powder, while the Japanese had their Murata small bore rifle and fired smokeless powder, these Cantonese put up a good fight, and retired at nightfall only because, *more sinico*, their commissariat had left them absolutely without food or water, during the day or for continuing the fight. The Japanese admitted a loss of 17 killed, and picked up 100 Chinese dead on the field of battle. Except for a fifteen-minute tussle outside Kelung on the morning of June 3rd, this was the last stand made by those brave troops, who had vowed that never, never would they be the slaves of the Japanese, and that never would they permit the fair island of Formosa and its kindly inhabitants to fall victims to the barbarians of the Eastern Sea.

The forts at Kelung were garrisoned by a force of ten thousand men (Chinese arithmetic) and contained one 12-inch, two 10-inch and ten 7-inch guns (actual fact) besides secondary pieces; and they were occupied by the Japanese at noon of the 3rd without opposition. In the military command of North Formosa, including Taipeh and Tamsui, there were additional troops numbering nominally between ten and fifteen thousand.

The fabric of government dissolved and there was a general débâcle. By the morning of June 4th, in Northern Formosa, not one official was at his post, not one officer was with his troops, not one of the twenty and more thousand of soldiers was in his ranks; all authority was at an end, pandemonium reigned, and the law-abiding were at the mercy of a lawless soldiery, supported by the roughs of the towns.



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that time not a single mutineer, so far as could be seen, turned the eye of desire in our direction; and the men of my staff, who were continually strolling up and down, chatting with the soldiers, reported that they had heard not one angry, or even suspicious, word regarding us.

During that time trade (the shipment of tea) went on as usual. The mine field had been closed on the taking of the Pescadores (March 25th) and ships lay outside the bar; but lighters were allowed access to them, subject only to the right of search exercised by the soldiery, to ensure that no officials or persons of wealth should make their escape, and that no government funds or material of war should be shipped away. Ordinarily in China the Customs do not handle the revenue,* which is actually received by the goverment banker; but this functionary was a refugee on the *Arthur*, and during these days, for the first and only time in the history of the Chinese Customs Service, the Commissioner himself received the revenue. On the day of the greatest commotion, June 5th, I took in, as export duty on tea shipments, about ten thousand dollars in drafts on Amoy, and four thousand five hundred dollars in coin. These last were my only difficulty; I could not allow the chink of coin to be heard, it was dangerous for the shippers to carry back on their persons coin they had once brought into my office, and I could only take in the unopened bags without verifying the contents. My own official funds had been sent for safety to Amoy, and the forty-five hundred dollars I took on the 5th came in usefully during the following night.

When the infantry abandoned their claim on the *Arthur*, at noon of the 5th, the artillery in garrison at the fort sent to intimate that they had not been satisfied, and that the ship could not leave. They furthur intimated that they would come the next morning with field pieces to sink the ship. During the afternoon a deputation from the ship came to ask my intervention to get them away. I did not see my way at the time, but I sent for the commandant of the fort and had

* The Customs stations around Hongkong and Macao are an exception to this rule; there the Commissioner controls the collection. Since 1911 the rule has been changed.



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a talk with him. I found him, admitting his premises, very reasonable; he said that his men had no money, that they were out of hand and he had no actual control over them, but that he would guarantee with his head (in Asiatic countries this is to be taken literally) that, if they had money, they would thankfully and quietly disperse; and he named five thousand dollars as the sum required to ransom the ship with all on board.

That evening, toward 9 o'clock, I was called back to my house (my time was naturally spent mainly at the scene of my responsibilities, the Custom House), and found there the government banker and His Excellency General Tcheng Ki-tong, Minister of Foreign Affairs for the defunct Republic of Formosa, and author of a work entitled "Les Chinois peints par eux-mêmes" and other books. They had come from the *Arthur* to beg me to get her out of port, and so save the many lives on board. I asked where the Governor was; they did not know, so they said. I then asked where the Governor's nephew was; this, truly enough, they said they did not know. (I must here explain that the Governor had stationed his nephew at Tamsui to act as confidential intermediary in matters of common concern to us both, and that I therefore felt as much bound to help him as I did the Governor; and that I had previously promised protection for the immediate family—the women and children—of both the Governor and his nephew). As my intervention in this matter might bring danger to the foreigners at Tamsui and at Twatutia (men only, as all the women and children had been sent for safety to Amoy) I felt bound first to consult with the only Consul accessible, the British, before committing myself, and we agreed that active intervention would be unwise, especially as the British first-class cruiser *Spartan* was expected to arrive the next morning. (Some days, in fact, elapsed before she arrived.) Returning to my house, I found the situation changed. I found there the Governor's nephew, a refugee in his underclothing, come to demand my protection; and he assured me that his uncle was actually concealed and in disguise on the *Arthur*. My hesitation vanished and I decided to take such steps as I could. On



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our way down to the Custom House General Tcheng amused me by ejaculating "Peut-on croire que telles choses sont possibles dans un pays civilisé?" The civilisation had not been so apparent to me as to him.

My first task was to count, for the first time, the money I had in hand, and this I found to be four thousand five hundred dollars; this was made up to five thousand dollars from private funds. Envoys were then sent to the fort: Mr. Waters, ex-bombardier in the Royal Artillery, ex-public house keeper and pugilist, ex-Instructor in Artillery to the Republic of Formosa, and now a refugee on the *Arthur;* and Mr. Nightingale, a member of my staff, having a clear head and a good knowledge of Chinese, who pluckily volunteered for the service. The terms offered were five thousand dollars (£500) cash down on my being assured that the mine wires were cut and on my receiving the percussion locks of the great guns in the fort. This was at 10 o'clock. An anxious time followed, as I kept solitary guard over my heap of dollars. Midnight came without the return of the envoys; but half an hour later I saw, approaching me through the gloom, three figures, the two envoys accompanied by the commandant of the fort in person. There had been a stormy discussion of over two hours, during which the envoys were many times in extreme danger; but finally the terms were accepted, subject to the modification that one 42-ton gun, directly commanding the passage over the bar, should be kept in commission until the money was actually in hand. The commandant further stipulated for himself that he should be put on board the *Arthur;* this I undertook to do, expressly disclaiming any responsibility for what might happen to him thereafter. At 3 a.m. the wires were cut and I received the percussion locks of all the guns but one, and I then paid over the money; and at 4 a.m. I had the satisfaction of receiving the percussion lock of the last gun, and of placing the whole in security in the bonded warehouse. The tide did not serve until later in the morning, and at 8 a.m. the *Arthur* was fired on from a battery of field pieces some 3,000 yards distant on the opposite, the south, shore of the river. This battery was silenced by the German gunboat *Iltis* (afterwards wrecked on



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the Shantung Promontory), and at 8.30 the *Arthur* steamed over the bar without further incident.

In this way I parted with money which it was dangerous to keep in my possession, and with it bought a fort, with one hundred and sixty tons of artillery and its magazines filled. I remained its proud possessor for three whole days, but did not trouble myself to take seizin.

On the 4th toward evening it occurred to me to look to the maintenance of my telegraphic communication with the mainland; and on my way to the telegraph office I met the operator, dressed in his best and with a white face, going to find a place on the *Arthur*. I reasoned with him and, among other arguments, assured him that I would give him full protection—the same protection which I had organized for the Chinese of my staff and their families in the event of imminent personal danger; and in the end he agreed to stand by me and stick to his post. The next morning I found him in his office, amid all the turmoil of the rifle firing then going on; but by noon the noise and commotion, and the feeling of apprehension which filled the air, had got on his nerves, and again I met him just in time to prevent him from giving me the slip, and again I succeeded in persuading him to stand by us. From this time however I gave him more efficient protection, and two or three days later, tapped the wires and installed his instruments in my own house. In this way communication with the mainland was maintained through all the troubles. Moreover, as the office at the Foochow end of the cable refused to receive messages except when transmitted by this operator, whose touch on the key they recognized, the Japanese authorities after the occupation could communicate with their own government only through "me and my operator."

During the day of June 6th Tamsui was filled with a quiet and hungry crowd of wandering and disorganized Chinese soldiers. Some had money, others had none; but all seemed to recognize that rioting was dangerous, and that their play-time was over; and, except for the occasional playful discharge of rifles, all was quiet. By the 7th they had generally drifted away and spread over the country. On



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the 6th a characteristic incident occurred. The leader of a body of about three hundred men came to me and demanded food; they had money, but the shops were shut and they did not wish to take by force, I offered to feed them if they would lay down their arms; to this they demurred, as it would leave them defenceless to their fellow soldiers. I undertook to protect them, whereupon they assented and gave up their rifles and ammunition; and they received the promised protection through two members of my staff, stationed right and left of the building they occupied, and armed only with the prestige of the white man. The scene was curious; inside the cordon were three hundred unarmed men contentedly cooking their rice and eating it; outside there came from time to time bodies of armed men, eyeing hungrily their fortunate comrades inside, but turning away slowly before the warning forefinger of the unarmed guard. It was a piece of bluff, but we played the game of bluff through the whole of that time.

These were two only of many incidents which characterized those days, and which relieved the strain of their tragedy by giving it an aspect which approached closely to opera bouffe. During that period it was a matter of pride to belong to that community. We were a miscellaneous gathering of British, French, Americans, Germans and Danes; the merchants at Twatutia were actually under the protection of the guards which had been landed; the Tamsui residents had two gunboats for their protection, though no guards were sent on shore; but any faltering in the residents, any tendency in any individual to show the white feather, or even to show a white face, would have precipitated the dangers which were impending over them at every moment, and would certainly have brought on a great disaster.

The Japanese forces reached Taipeh at daybreak of June 7th. At nightfall of the 8th Tamsui saw their advance guard, consisting of sixteen wearied cavalry men, marching on foot and leading their still more wearied horses; and the main body arrived during the forenoon of the 9th. The Chinese soldiery were by this time scattered over the country, carrying havoc and ruin with them; the troops of Japan, campaigning



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under a burning sun in heavy winter equipment, followed them up, fighting where fighting was called for, gathering them in where there was no fight left in them, and gradually restored a rough semblance of order in the north. In the south the organized soldiery, under Liu Yung-fu, remained in a state of revolt and flaunted their flag undisturbed, until the change of the monsoon, in October, allowed of the landing of a Japanese force to handle them. They then crumpled up and were heard of no more.

This is the story of a short-lived republic. It is also, though of such recent date, a story of old China. The troops, of whom the story is told, were those of the old model, without discipline or training, with defective arms and spent ammunition, and with their pay ever in arrear. Their comrades in the north, the men of Li Hung-chang's army, were better disciplined, better armed and more regularly paid; yet during that war, whenever they met the forces of Japan, they suffered defeat and were driven in headlong rout. On this rubble foundation is now in course of erection a new model army, which has been subjected to keen criticism during its autumn manœuvres of the past few years, and has been declared by competent judges to be an efficient force. In the war of 1894-95 China's Manchurian army turned to a shattered spear, and her Formosan army pierced the hand which leaned on it; but the new model army now forming will, it may be hoped, show a different record.



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# NOTE ON A SCHOOL OF ORIENTAL LANGUAGES IN CHINA

BY

SIR E. DENISON ROSS, K.C.I.E., LL.D., ETC.

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FROM the earliest times, ever since Embassies from foreign countries were received in China, as far back indeed as the Chou dynasty, there had existed in China a sub-department known as the Hung-lu, which dealt with the ceremonial at the audiences of ambassadors from foreign courts. Under the enterprising Emperor Yung-lo of the Ming dynasty in 1402, this office was revived under the name of Ssŭ-i-Kuan,* or 'the office of the foreigners', and placed under the superintendence of the Han-Lin academy of sciences. One of its principal functions was to superintend the training of interpreters in order that they might converse with foreign ambassadors and be able to read their credentials and other documents. Indeed we may say that in 1407 the Ming Emperor created in China a school of oriental languages such as we have recently started in London.

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* 四夷館 under Yung Lo, changed in the Manchu dynasty to 四譯館 having the same sounds. 四夷 meant *all* foreigners (cf. 四海 etc.) but 四 譯 meaning *four translations* was hardly a correct title. See HIRTH, Jl. N. C. B. R. As. Soc. XXII, p. 203. [Ed.—*New China Review*].



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In the first instance eight languages were taught, namely Mongolian (Ta-tzŭ), Manchu, Tibetan, Sanskrit, Persian, Uighur, Burmese and Pa-yi, a Shan language spoken on the borders of Yŭn-nan. These languages, in the subsequent history of the School were increased and varied. A MS. in the Morrison collection in University College, dated 1549, contains vocabularies in ten languages, only Persian and Uighur being identical with the first list.

Thirty-eight directors were selected out of the educational department of the Board of Ceremonies, and these as well as the students were provided with a monthly allowance of rice as a stipend. Annual examinations were held, rewards given in the shape of promotion, while the utterly inefficient students were expelled from the college. Six years of successful study entitled the student to the right of a translator. Unsuccessful students were allowed a second trial after a term of three years. A student who had failed on three successive occasions was expelled. Under the first Manchu Emperor a curious rule was introduced, namely that whenever any student had to appl·· ·· the Board for leave on account of the death of one of his parents his monthly stipend was suspended.

A number of copies of the vocabularies used in this Institution exist in the libraries of Europe. They contain as a rule from six to nine hundred words and expressions arranged according to subject, such as Man, Animals, Domestic, etc. The original script is given and this is transcribed into Chinese sounds and followed by the meaning in Chinese. These vocabularies as they stand cannot have carried the student very far in his studies, and the expressions apart from their text are often unintelligible. I found in the British Museum a vocabulary of the Uighur Turkish language, and although the separate words were quite intelligible, there were many idiomatic expressions both in the Turkish and in the Chinese equivalents which were ambiguous. I was fortunate enough, however, to discover a clue to these terms in the MSS. of the Bibliothèque Nationale in Paris, which contained not vocabularies but a series of model letters and passports in Turkish and Chinese. I there found all the expressions



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which had puzzled me in the vocabulary, and, being in their proper setting, they became intelligible.

In the various libraries of Europe bilingual texts are to be found representing the credentials presented by tribute missions from Central Asian rulers to the court of China. With them before one the obscure expressions become clear. They are addressed from such towns as Hami, Turfan and Khojo. They contain an enumeration of the tribute gifts offered, and curiously enough they also contain a list of the articles the ambassadors desired to receive from the Chinese court for their own masters. Here is an example:—"Ta-chu-ting, envoy from the country of T'ienfang (Mecca) respectfully lays before His Majesty the Great Ming Emperor the following articles of tribute, viz, 150 pounds of jadestone and 40 western horses, and requests as a gift of Imperial favour supplies of gauze, satin, tea, porcelain bowls and porcelain dishes." On receipt of this memorial an Imperial rescript was received saying that the matter had been noted by His Majesty. It is curious to note from these memorials that tea, which was first brought to Europe towards the end of the 16th century, appears to have been in demand in Arabia long before that period.



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# LE GRAND PÉLERINAGE BOUDDHIQUE DE LANG-CHAN ET LES CINQ MONTAGNES DE TONG-TCHEOU

BY

HENRI DORÉ S. J.

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## Avant Propos.

Le Dragon est l'emblème de la Chine. On a quelquefois représenté la configuration de cet empire par un Dragon, dont les replis tortueux délimitent ses dix-huit provinces: sa gueule ouverte forme le delta du fleuve Bleu, sa langue, c'est l'île de Tsong-ming; le territoire du Nan Tong-tcheou 南通州 forme sa mâchoire supérieure, et les cinq montagnes au midi de cette ville figurent les dents du monstre. Enfin, la formation récente du pays de Hai-men est comme le prolongement de sa lèvre supérieure. Le R. P. Havret a décrit l'île de Tsong-ming, ou la langue; aujourd'hui nous étudierons les dents, c'est-à-dire les cinq montagnes.

La soudure de ces rochers au continent est intimement liée à l'histoire du nouveau terrain d'alluvion émergé derrière les "Portes de la mer," et qui pour ce motif a pris le nom de Hai-men 海門 (Porte de la mer).

On appelait de ce nom les immenses baies, ouvertes entre les cinq îlots rocheux, et donnant accès vers la haute mer. De plus le pélerinage bouddhique de



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Lang shan 狼 山, (la montagne du Loup), est une page d'histoire vécue de la religion en Chine, et mêlée à d'autres faits historiques qui ne sont point sans intérêt.

Tel est le double but de cette petite étude, qui m'a été facilitée par l'heureuse découverte d'un antique ouvrage, tiré à un fort petit nombre d'exemplaires, et presque introuvable à notre époque.

Le titre de l'ouvrage est : Nan Tong ou-chan-tsiuen-tche 南通五山全志, Annales complètes des cinq montagnes du Nan-Tong-tcheou. (Cette ville est designée sous le nom de Nan Tong 南通, c'est-à-dire Tong-tcheou méridional, pour la différencier du Tong-tcheou septentrional, près de Pé-king). Les Annales en question comprennent 5 volumes repartis en 20 livres ou kiuen. Ils furent imprimés à Nan-king, vers l'année 1752, sous le règne de l'empereur Kien-long 乾隆, comme en témoigne la préface ; c'est le seul document sur la date de l'impression. En outre, les dates consignées dans l'ouvrage ne dépassent jamais la 13e année de ce règne, c'est-à-dire 1749.

Ces Annales ont été écrites par des lettrés du pays connaissant à merveille les vieilles Annales de leur préfecture, et par le célèbre Lieou Ming-fang 劉名芳 du Fou-kien 福建, qui passa de longues années à Lang-chan 狼山, et à Jou-kao 如皋 pour étudier minutieusement tous les vestiges du passé et la topographie des lieux.

Les Annales de-Tong-tcheou de Jou-kao et de Tai-hing 泰興 nous ont ausssi été d'un grand secours pour élucider les questions moins claires.

Enfin, les recherches personelles que nous avons pu faire sur les lieux mêmes, et les conversations avec les bonzes, ont complété les notions ici exposées.

## CHAPITRE I.

### NOTES HISTORIQUES ET TOPOGRAPHIQUES SUR LES CINQ MONTAGNES.

#### Article I.—*Noms et historique des cinq montagnes.*

En remontant le cours du fleuve Bleu, (le Yang-tse-kiang 揚子江), avant d'arriver à la hauteur de Tong-tcheou,



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première station des vapeurs, les voyageurs remarquent sur la rive gauche cinq montagnes, disposées en arc irrégulier, dont le lit du fleuve serait la corde. Ces anciens îlots rocheux,* connus sous le nom générique des "cinq montagnes," sont situés à environ deux lieues françaises au sud de la ville, et paraissent surgir de terre, au milieu d'une plaine basse, dont la limite se confond avec l'horizon.

Ils formaient anciennement comme les montants gigantesques des portes d'entrée du grand fleuve dans la mer de l'Est, et ces larges baies s'appelaient les "Portes de la mer," Hai-men 海門†.

Leur importance au point de vue militaire n'échappait point aux ennemis de la Chine, et en particulier aux Japonais, qui, comme nous le verrons, y firent de fréquentes descentes à main armée. Le gouvernement chinois, pour assurer la sécurité de ce poste d'avant-garde, à l'embouchure du fleuve central de l'empire, en avait confié la garde à l'un de ses maréchaux.

Dans l'énumeration de leurs noms nous commencerons par la pointe N.O. du secteur, pour redescendre vers le Sud-Est, en suivant le cours du fleuve.

1°. Ma ngan-chan 馬鞍山, Montagne de la "Selle de Cheval," ainsi nommée parce que le milieu est surbaissé, tandis que les deux extrémités se relèvent, en forme d'une selle chinoise.

La tradition rapporte que l'empereur Soei Yang-ti 隋煬帝, 605—617 ap. J.C., partant pour une expédition contre le Liao-tong 遼東, aborda au pied de cette montagne et y fit paître son cheval.

Dans la suite on l'appella *Sien-niu-chan* 仙女山, Montagne de l'Immortelle, parce qu'une femme venue de Long-chou 龍舒 y vécut en solitaire, dans une grotte. Plus tard, après sa mort, on la vénéra comme une immortelle, une tour fut élevée en son honneur, la montagne reçut alors le nom de Ta-chan 塔山, Montagne de la Tour.

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° Cf. *Ou-chan tsiuen-tche* 五山全志, liv. I, p. 2.
† *Annales de Tong-tcheou*, liv. III, p. 2.



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2°. Hoang-gni-chan 黃泥山, Montagne de "Terre jaune;" on lui a donné ce nom parce que le rocher est recouvert d'une couche de terre jaune.

3°. Lang-chan 狼山, "Montagne du Loup," ainsi appelée en raison de sa forme, qui rappelle la figure d'un loup, assis sur son arrière train et la tête dressée; ou plutôt, suivant une vieille légende, parce qu'elle était le repaire d'un loup blanc, très redoutable, que le bonze indien Seng-kia-ta-cheng 僧伽大聖 dompta miraculeusement et expulsa.

Sous Song T'ai-tsong 宋太宗, pendant la période Choen-hoa 淳化, 990-995, un préfet de Tong-tcheou, nommé Yang-kiun 楊均, changea le caractére lang 狼, loup, en celui de lang 琅, corail, et ceci pour deux raisons. La premiére, c'est que ce second nom est plus poétique, la seconde, c'est que sur un de ses sommets on trouve des pierres violet-rouge, qui ressemblent à du corail tirant sur le violet. A partir de cette époque on écrivit souvent: Lang-chan 琅山, la Montagne de Corail. La véritable raison de ce changement, ce qu'il se gardait bien de dire, c'est que ce nom de Lang (Loup), lui paraissait de mauvais augure. Son nom de famille était Yang 楊, homophone de yang 羊 la brebis; or le loup est l'ennemi de la brebis, c'était évidemment pour lui le présage d'un grand malheur, et il importait de trouver un habile expédient pour parer le coup! Il s'en tira en homme d'esprit.

4°. Kien-chan 劍山, Montaigne du "Glaive," son flanc rocheux légérement penché et comme affilé par le frottement des vagues, fait penser à la lame d'un sabre, posé obliquement sur son revers et le tranchant tourné vers le ciel.

On l'a nommée aussi quelquefois: Tao-jen-chan 刀刃山, Montagne du "Tranchant du Glaive." Une vieille légende raconte que les rois-dragons des eaux venaient aiguiser leurs sabres sur ce rocher, au temps où ils avaient établi leur camp sur la montagne de Kiun-chan 軍山.

5°. Kiun-chan 軍山, Montagne de l'"Armée" ou du "Camp;" sur cette falaise les rois-dragons des eaux avaient établi leur campement à la frontière de leurs états, le Kiang et la mer.*

* *Les vieilles Annales de Jou-kao*, liv. II, p. 1, notent que l'empereur T'sin-che-hoang y fit camper son armée l'an 225 av. J.C.



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Cette montagne est restée tristement célebre par la trahison du grand chef des "Mangeurs d'herbes," nommé Wang Tchao-yng. Il promit aux Tchang-mao 長毛, Rebelles aux long cheveux, de leur livrer le pays au Nord du Kiang. Au jour marqué il devait se trouver sur cette montagne avec quinze cents de ses partisans, et des feux allumés sur le faîte devaient servir de signal aux révoltés. Le complot échoua et le traître paya de sa tête son indigne marché.

Voici comment ces événements sont racontés par le P. de Carrére, missionnaire à Hai-men à cette époque. Les détails sont consignés dans la 506 Lettre des Nouvelles Missions de Chine.—(Autographié, Paris).

Les feux devaient être allumés le 14 Juillet, 1863, mais le 13 au soir le complot fut découvert d'une manière toute providentielle. Le chef principal des conspirateurs, nommé Wang, chargea un de ses affidés d'aller remettre ce jour-là au "Mangeur d'herbes" nommé Ki, un message lui enjoignant d'allumer pendant la nuit les feux sur le sommet de la montagne. Le courrier, qui ne connaissait pas personnellement le conspirateur Ki, s'informe du lieu de sa demeure; on lui désigne la maison d'un petit mandarin militaire appelé Ki, comme le "mangeur d'herbes": il y entre et lui remit sa lettre. Le mandarin, en homme habile, ne manifeste pas le moindre étonnement à la lecture de cette pièce, et exploite parfaitement la méprise du courrier. Il lui remit même trois piastres pour lui délier la langue et lui soutirer tous les renseignements désirables sur la nouvelle conspiration. L'envoyé répondit à tout avec d'autant plus de détails qu'il ne se doutait nullement de l'erreur dans laquelle il était tombé. Quand le mandarin eut tous les renseignements qu'il jugeait nécessaires pour faire échouer sûrement le complot, il s'adressa une dernière fois au conspirateur. "Tu t'es mal adressé," lui dit-il, "je suis le mandarin militaire Ki, et non le 'mangeur d'herbes' à qui Wang t'avait chargé de remettre cette lettre." Sur le champ on lui trancha la tête. Tous les chefs militaires furent avertis de se tenir prêts à saisir avant la nuit les "mangeurs d'herbes" de Tong-tcheou et des environs. Un détachement nombreux eut ordre de cerner la montagne, pour en défendre l'approche, et empêcher que les feux qui



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devaient servir de signal à la révolte ne fussent allumés pendant la nuit. Les Impériaux envahirent les maisons des rebelles, massacrèrent femmes et enfants, et l'on vit alors des scènes de carnage dignes des plus mauvais jours. Des sept chefs de l'insurrection, qui tous portaient le titre d' "Empereur," un seul fut pris: ce fut le nommé Wang, l'auteur de la lettre adressée au conspirateur Ki. Le Père de Carrère le rencontra au moment où les satellites des mandarins le conduisaient en prison. Jugé et condamné à la peine capitale, le malheureux eut à subir d'affreuses tortures. Les bourreaux lui arrachèrent les seins avec des tenailles de fer, lui coupèrent les bras aux coudes et les jambes à la hauteur des genoux, finalement on lui trancha la tête. Son épouse qui prenait fièrement le nom d'"impératrice" fut soumise aux mêmes supplices que son mari. L'insurrection était anéantie, au moins dans le district de Hai-men et Tong-tcheou. Mais si le midi de la presqu'île jouit de la paix, il n'en fut pas de même au Nord de la province. Les "mangeurs d'herbes" y levèrent l'étendard de la révolte et se rendirent maîtres de la ville de Sui-tcheou.

Au pied de ces cinq rochers solidement plantés à la jonction du Kiang et de la mer, nous assistons au combat d'un des plus grands fleuves du monde contre sa redoutable voisine, et nous verrons son travail persévérant remporter le triomphe final. Avec une inlassable constance, pendant des siècles, le fleuve charrie des alluvions nouvelles, les accroche couche par couche autour des cinq poteaux d'attente, et finit à la longue par élever une solide jetée contre laquelle viendront se briser les vagues furieuses de sa puissante ennemie. Cette digue eut pour résultat de détourner les courants; alors dans la zône tranquille le long de la côte les eaux se débarrassèrent de leur limon boueux, la couche de sédiment s'épaissit graduellement, des îlots sablonneux émergèrent à la surface, puis se relièrent les uns aux autres. Environ neuf siècles sont passés, et aujourd'hui la nouvelle terre de Hai-men est peuplée d'un million et demi d'hommes. Cet évènement mérite une place dans l'histoire des évolutions du globe.

Il n'est point sans intérêt de savoir l'époque où s'opèra la soudure de ces hautes falaises au vieux continent.



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D'abord il est certain que toutes cinq étaient entourées d'eau à l'origine. Les Annales le disent clairement,* leur flanc Nord-est était battu par les lames de la mer et le long de leur base Sud-ouest coulaient les eaux du Yang-tse. "En 669, sous le règne de Tang Kao-tsong 唐高宗, quand fut bâtie la première pagode de la montagne du Loup, on ne pouvait y aborder qu'en bateau."† "Avant la période Hi-ning, 1068-1078, sous Song Chen-tsong 宋神宗 Lang-chan resta toujours un îlot séparé du continent, et ce fut pour ce motif qu'on avait donné à la vieille pagode le nom de Tse-hang-yuen 慈航院,‡ temple de l'île sous le vocable de la Misèricorde (c'est-à-dire de Koan-yng). Le caractère hang 航 designe un lieu qui n'est abordable qu'en bateau. "Ce ne fut qu'après la période Yuen-fong 元豐 1078-1086, que peu à peu les alluvions nouvelles formèrent des îlots qui émergèrent au-dessus des eaux et relièrent Lang-chan à la terre ferme; alors, on songea à changer le nom de la pagode."§

Les Chroniques de Tong-tcheou, 1756, tom. III, p. 3, tout en constatant qu'avant cette époque la montagne du Loup et les alluvions attenantes ne faisaient pas encore partie du continent, donne quelques détails sur les variations subies par l'îlot. Ainsi, dès 960, l'alluvion avait formé au Sud de la montagne une dizaine de *li* d'excellentes terres, auxquelles on avait donné le nom de "Domaine de riz blanc," pour mieux en exprimer la fertilité.

Cette bande de terre fut peu à peu rongée par les érosions du fleuve sous les Yuen et les Ming, 1260-1643. Puis sur la fin du règne de Kang-hi, l'alluvion recommença à former des terrains d'un excellent rapport, au début du XVIII$^{e}$ siècle.

Il est croyable que les deux autres montagnes Ma-ngan-chan et Hoang-gni-chan, dans la portion Ouest du secteur, plus en amont, plus rapprochées de terre, et par conséquent mieux placées pour bénéficier les premières des nouveaux apports du fleuve, furent soudées à la terre quelque temps auparavant. Les Annales ne fixent point l'époque.

* Cf. *Annales des cinq Montagnes*, liv. I, p. 2.
† *Ibid.*, liv. V, p. 1.
‡ *Ibid.*, liv. V, p. 3.
§ *Ibid.*



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Quant à la montagne de l'Armée, Kiun chan, elle demeura encore entourée d'eau pendant plusieurs siècles: nous en relevons quelques témoignages formels. 1. Au liv. X, p. 13. Quand le bonze Fa-kong 法空 du temps des Ming, descendit le cours du fleuve Bleu, il arriva au pied de la montagne de l'Armée, complètement entourée d'eau et déserte, il la choisit pour le lieu de sa solitude et s'y installa dans une grotte. 2. Au liv. X p. 9. Tchang-tche-teou 張之斗, docteur militaire, préposé au commandement des troupes de Lang-chan pendant l'époque Tchong-tcheng 崇禎, 1628-1643, après avoir lutté inutilement contre l'invasion des Mandchoux, voyant la partie perdue, se retira sur la montagne de Kiun-chan, alors un îlot complètement entouré d'eau. 3. Même au début du règne ce Kang-hi, 1662, la montagne de l'Armée n'était pas encore reliée au continent. Le bonze T'chen-kien 淨謙 y meurt de faim, parce que, pendant un typhon qui dura plusieurs jours, la barque qui devait lui porter des vivres ne put effectuer la traversée. *

Résumé; La montagne du Loup devint partie intégrante du continent pendant les années qui suivirent 1086 ap. J. C. Vraisemblablement la montagne de la Selle de Cheval et la montagne de la Terre Jaune durent être reunies à la côte plusieurs années auparavant, parce qu'elles se trouvaient dans une position privilégiée.

La montagne du Glaive suivit le sort de la montagne du Loup, ces deux falaises était presque contiguës et furent même reliées par un pont. La montagne de l'Armée demeura plus longtemps au milieu des eaux, ce ne fut qu'après le règne de l'empereur Kang-hi qu'elle fut soudée à la terre ferme.

Les Annales de Tong-tcheou (tom. III, p. 3,) disent que le Yang-tse-kiang forma de nouvelles alluvions au Sud de la montagne du Loup, sur la fin du règne de Kang-hi. Ces nouveaux bancs s'étendirent vers le S. E. et obstruèrent la passe entre la montagne du Loup et la montagne de l'Armée. Dès lors une digue puissante se trouva formée; les courants qui avaient emporté une grande partie des terres de la région de Hai-men se heurtèrent contre ce nouvel obstacle, et

* *Annales des cinq Montagnes*, liv. X, pp. 14-15.



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à l'abri de ce rempart inexpugnable un nouveau Hai-men, plus durable et plus étendu, commença à se reformer. La petite île de Hi-tai-châ se souda au continent du côté de l'Ouest, peu après que la digue des cinq montagnes eut rompu le courant le long de la côte, les couches de sédiment purent s'y accumuler et refaire la presqu'île dans de meilleures conditions qu'auparavant.

En 1672 Hai-men n'était plus qu'une dépendance de Tong-tcheou, et dès 1768 l'alluvion était assez importante pour que le gouvernement pensât à lui donner une administration independante : ce territoire reçut le nom officiel de Hai-men-ting 海門廳. En deux siècles près de 2,000 kilomètres carrés ont été conquis sur la mer. Liu-se 呂四, l'ancien Cap Finistère de la presqu'île, est maintenant à près de cinquante kilomètres de la pointe extrême. Un grand canal traversant la contrée et appelé Hai kiai 海界, limites de la mer, est comme le tracé permanent des anciennes côtes maritimes : tout le pays du Sud est une conquête et constitue le Hai-men nouveau, habité par les émigrés de Tsong-ming 崇明.

Ainsi les Annales des cinq Montagnes, jointes aux chroniques de Tong-tcheou et de Hai-men, nous donnent les détails les plus précis sur la formation et les mutations de la péninsule durant vingt siècles.

Le sort de Tsong-ming et de Hai-men parait étroitement lié aux conditions géographiques de ces cinq montagnes. Le tableau suivant fera mieux ressortir cette remarque.

| *Tsong-ming* 崇明. | *Hai-men* 海門. | *Les cinq montagnes.* |
|---|---|---|
| | Au IIme siècle av. J. C. un banc de sable se rattacha peu à peu au continent et prit le nom de Ta-ngan-tcheng 大安鎮. | |
| 620 ap. J. C. Deux îles surgissent, Tong-cha et Si-cha. | | 600 ap. J. C. Les cinq rochers sont encore en pleine mer. Pas d'alluvion apparente. |
| 696 ap. J. C. Des faucheurs de roseaux et des pêcheurs s'y établissent. | | |



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| *Tsong-ming* 崇明. | *Hai-men* 海門. | *Les cinq montagnes.* |
|---|---|---|
| | 958 ap. J. C.<br>Ce pays prend le nom de Hai-men, et est constitué en sous-préfecture. Son territoire a 120 *li* (72 kilomètres) | 900 ap. J. C.<br>Ilots sablonneux en formation au Sud. |
| Du IX au XI siècle.<br>Les îles Tong-sha et Si-cha disparaissent peu à peu. D'autres se forment au N. O. | X et XI siècles.<br>Le premier Hai-men atteint son maximum d'étendue. | 960 ap. J. C., au début des Song. L'alluvion avait formé au Sud de la montagne du Loup une dizaine de *li* (6 kilomètres) d'excellentes terres, surnommées "Domaine de riz blanc." |
| 1101.<br>Tong-cha et Si-cha ont totalement disparu. | Fin de XIII siècle.<br>La côte est rongée par les courants. | 1086.<br>Des îlots émergent et relient la montagne du Loup à la terre ferme. |
| 1293.<br>Tsong-ming est élevé au rang de district dépendant de Yang-tcheou. La ville murée de Tsong-Ming est bâtie dans l'île de Yao-lieou-cha. | 1341-1368.<br>Première migration de la ville de Hai-men. Le Kiang ronge la côte, la ville est transportée vers le Nord, dans les plaines Li-ngan-hiang (Urbanité et tranquillité). | 1260-1643.<br>Sous les Yuen et les Ming les terres d'alluvion sont emportées par le Kiang; progressivement le fleuve reprend la conquête. |
| Suivent l'époque dite des "cinq migrations." | Le Hai-men est réduit à 37 *li*.<br>1506-1522.<br>2e migration. Recul de la ville à 30 *li* au Nord des "Salines du Reste central" (Yu-tchong-tchang). | Cette époque voit se consommer la ruine de Hai-men. |

(Cf. P. Havret, L'Ile de Tsong-ming.)



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| *Tsong-ming* 崇明. | *Hai-men* 海門. | *Les cinq montagnes.* |
|---|---|---|
| 1555.<br>3me migration. C'était trois ans après la prise de Tong-tcheou par les Japonais. Nouveau recul à 30 *li* vers l'Ouest, aux "Sables d'or" (Kin-cha). La petite ville est entourée de murs pour la protéger contre les incursions des Japonais. | | |
| 1669.<br>Un ras de marée renverse la moitié de la ville. | | |
| 1672.<br>Fin du district. La mer emporte le reste de la ville. Les restes du Hai-men (Hai-men-hiang) sont adjugés à Tong-tcheou, avec le nom de "Campagnes de Hai-men ajoutées." | | Vers 1700.<br>Sous la fin du règne de Kang-Hi l'alluvion recommence à former d'excellents terrains au Sud de la Montagne du Loup. |
| Après 1700.<br>L'île de Hi-tai-cha se soude par l'Ouest. | | |
| Au XVIII siècle (1768) Hai-men s'est accru, et est constitué en district indépendant, appelé Hai-men-ting. | | Pendant le XVII siècle. Kiun-chan est soudée à la côte, la jetée se trouve établie. |

Le R. P. Havret avait déjà remarqué que la croissance du territoire de Hai-men avait presque toujours lieu aux dépens de Tsong-ming ; la découverte des *Annales des cinq Montagnes* confirme absolument cette thèse, mais de plus, elle



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établit d'une façon évidente le rôle important joué par les alluvions agglutinées autour de ces cinq îlots. Du bon ou du mauvais état de cette digue colossale, dépendit presque toujours le sort prospère ou ruineux des nouvelles terres de Hai-men. De sorte que pour le passé, en réunissant ces deux données, on pourrait, sans trop se tromper, émettre la formule suivante: d'ordinaire, la solidité de la jetée des cinq montagnes amène l'extension de Hai-men et l'érosion de Tsongming.

Le ras de marée et les ouragans terribles qui sévissent quelquefois dans ces parages, peuvent bouleverser les bancs de sable et modifier momentanément la règle, mais ils ne la détruisent pas.*

## Article II.—*La montagne de la Selle de Cheval et ses particularités.*

Deux hommes ont rendu cette montagne célèbre; leurs noms sont comme incrustés dans chacun des saillants de la roche; il est donc nécessaire de se rappeler leur biographie pour comprendre les détails topographiques de leur ancien séjour.

1° L'Immortelle de Long-chou 龍舒. La légende, consignée dans les *Annales*, ne donne ni son nom, ni l'époque précise de son existence; il est dit seulement qu'elle venait de Long-chou (actuellement Liu-kiang-hien 廬江縣 dans la préfecture de Liu-tcheou-fou 廬州府). Pendant 70 années elle habita une grotte située à l'extrémité occidentale de la colline. Cette grotte a une issue ouvrant vers le Sud, et on y peut aussi pénétrer par une déchirure oblique, orientée au Nord: elle fut nommée la grotte du Ruban de Lumière, parce qu'elle forme comme une étroite fissure pouvant donner passage aux eaux du Kiang et à la lumière solaire.

L'immortelle quitta ce monde sans avoir jamais reçu la visite de la tristesse ou de la maladie. Les gens du pays la vénérèrent comme une sainte et surnommèrent cette caverne la "Grotte de l'Immortelle," Sien niu tong 仙女洞.

* *Annales des cinq Montagnes*, liv. IV, VI, X. *Les Chroniques de Tong-tcheou* (Edition 1756), liv. III, p. 3 etc., liv. IV; *L'Ile de Tsong-ming*, p. 33.



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Plus tard on lui éleva une tour, et nous avons vu déjà que les surnoms de la montagne sont des souvenirs de cette histoire en partie légendaire.

À l'Est de la grotte de l'Immortelle et sur le front du versant ouest de la montagne les spectateurs s'étaient réunis pour être témoins de son ascension, quand elle dit adieu à la terre et monta dans les nuées du ciel. Ce sommet s'appela des lors Le sommet de la "Vision de l'Immortelle." Il est aussi nommé le Pic du Vieillard, parce que sa forme extérieure rappelle un peu la forme humaine.

Non loin de là un autre rocher, où on a cru trouver une ressemblance avec un lion, reçut le nom de Pic du Lion. La montagne même fut quelquefois désignée sous cette appellation de Montagne du Lion.

2° Le bonze Fang hiao 方曉 prénom Tong-ming 東明. Le Tche-kiang 浙江 fut son pays d'origine; il porta toute sa barbe, longue de plusieurs pieds, et les poils de ses paupières avaient plus d'un pouce de long. Il quitta Ouo-mei chan 峨眉山 pour venir habiter la grotte de l'Immortelle, sur le flanc de la montagne de Ma-ngan-chan, qui à cette époque était parfaitement boisée. Dans la bambouseraie et sur les arbres qui couvraient ses pentes, une multitude d'oiseaux venaient nicher, les chasseurs aussi s'y donnaient rendez-vous, et chaque jour c'était un carnage, les projectiles pleuvaient, les plumes volaient, le sang inondait la terre; bref, le bonze avait le cœur navré. Il finit par décider les chasseurs à n'y plus revenir.

Fang-hiao éleva un enclos en pierres sèches, puis à l'intérieur il construisit la pagode pour la "Protection des êtres vivants," Hou-cheng-ngan 護生菴, et à côté, le vivier du "Rachat des êtres vivants" Fang-cheng-tche 方生池. Dans ce vivier, alimenté par une source, il nourrit des poissons arrachés à la mort. Ce fut l'ere d'or pour les animaux, les oiseaux et les poissons: la paix universelle était proclamée sur ce côteau.

Le bonze avait pour principe de ne pas former de disciples; s'il rencontrait par cas fortuit quelqu'un susceptible d'admission il l'acceptait.



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Fang-hiao était presque centenaire quand il entra dans le repos du nirvana. À mi-côte du versant, derrière la pagode Ta-pei-tien 大悲殿, dédiée à Koanyng, la miséricordieuse, on voit encore la fontaine du "lavage du bol", creusé par le bonze; c'était dans cette eau, pure comme un cristal, qu'il venait laver son bol. Aux plus grandes sécheresses elle ne tarit jamais.

Deux roches formant esplanade et dominant jadis le cours du fleuve sont restées célèbres dans la légende. L'une est "La pierre des échecs," sur laquelle les immortels venaient faire leur partie d'échecs. L'autre est nommée la "Plate-forme de la pêche à la ligne," où ils charmaient leurs loisirs en se livrant au plaisir de la pêche. *

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## Article III.—*La Montagne de Terre jaune et ses souvenirs du passé.*

Moins accidentée que ses voisines, cette falaise ne parait pas avoir été le séjour favori des immortels; tout au plus ont-ils contourné sa base, comme l'indique la roche de l'Empreinte des Pieds, Kio-yn-che, 脚印石, où ils ont laissé gravées les traces de leurs pas.

I.—Les principales curiosités naturelles.—

1° Le pic des Mouettes, sur le flanc sauvage et rocailleux au Nord de la montagne.

2° Le rempart de l'Écran, qui est une petite éminence agréablement boisée et entourant la corne N. E. de la montagne.

3° Le pic du Géant, complètement distinct du massif montagneux, se dresse à une hauteur de cinquante ou soixante pieds au N. E., et ressemble à un fantôme surgissant de terre. On la surnommé: le rocher au Chapeau de cour, ou encore, le pic au Chapeau à larges bords.

4° Le sommet à étages boisés tout à l'extrémité N.O., devant la pagode de Pi-hia-yuen-kiun 碧霞元君.

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* 1 *Annales des cinq Montagnes*, liv. II. pp. 7-15; III. pp. 11-14; X. pp. 11, 13, 14.



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5° La grotte de la Source des Pêchers, à la base N.E. du mont. Plus haute que profonde, elle peut avoir une quarantaine de pieds de largeur. Masquée autrefois dans un massif de verdure, entourée d'un millier de pêchers en fleurs, cette caverne avait tous les charmes d'une solitude enchantée.

6° La grotte de Tous les Sages, ainsi nommée parce qu'elle fut visitée et décrite par plusieurs lettrés de distinction, *e.g.*, Soei K'ieou 薛球 des Song 宋, Tchoang Che-yen 臧師顏, etc.

7° La pierre du Lapin au gîte. C'est une roche qui s'élève à une hauteur de trente pieds, à la base orientale du massif. Les paysans de ces parages lui ont donné ce nom, parce qu'elle ressemble par sa forme extérieure à un lapin au gîte.

8° La pierre aux Deux Yeux. Deux trous percés dans une roche ressemblent à deux yeux. *

II.—Pagodes.—

1° La principale pagode bâtie sur ce sommet fut le temple de la "Princesse des nuages irisés de pourpre et d'azur, la fameuse Pi-hia-yuen-kiun, fille de T'ai chan 泰山, pic sacré de l'Est. † Les habitants du pays l'appellent La Vieille Pagode, parce qu'elle fut la première bâtie.

2° Tse-tong-tien 梓潼殿. La grande salle sous le vocable de Wen-tchang 文昌, le dieu de la littérature, nommé souvent Tse-tong-chen 梓潼神 parce qu'il habita à Tse-tong au Se-tchoan. ‡ Cette salle spécialement consacrée à Wen-tchang est renfermée dans l'enclos de la pagode principale dédiée à Pi-hia-yuen-kiun.

3° Pi-hia-ngan 碧霞菴. La rotonde de Pi-hia-yuen-kiun, pagode plus petite, consacrée au culte de la même princesse aux nuages irisés. Dans cet enclos se trouve le pavillon renfermant la statue de Tchoen-ti 準提, et nommé Tchoen ti-ko 準提閣. Tchoen-ti est une divinité bouddhique, representée avec 8 mains et 3 visages. §

* *Annales des cinq Montagnes*, liv. II. pp. 5-13 ; III. p. 7.
† Cf. *Recherches sur les Superstitions en Chine*, vol. XI, p. 990.
‡ *Ibid.*, vol. VI, p. 29.
§ *Ibid.*, vol. VII, p. 197.



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4° Hai-yun-ngan 海雲菴. La pagode des Nuages de la Mer, dans laquelle se trouve un pavillon dédié à la miséricordeuse Koan-yng, Ta-pei-ko 大悲閣.

5° Che-ou-ngan 石悟菴, pagode de la Pierre de l'Illumination. Un bonze en méditation sur cette pierre avait été favorisé du don d'intelligence.

6° Tsoei-ping-ngan 翠屏菴, temple de l'Écran verdoyant. La bande de verdure qui formait comme un écran devant ce temple a inspiré plus d'un poète. Ces poésies et celles concernant la pagode des Nuages de la Mer sont contenues dans le Livre V. des *Annales*, pp. 17-20.

Que reste-t-il de ces rivages enchantés, formant au milieu des flots un oasis de verdure, où le printemps semblait avoir établi sa cour? Une butte chauve, des herbes sauvages, des pierres et de la terre jaune.

[*La suite au prochain numéro.*]



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# NOTES ON THE CHINESE DRAMA AND ANCIENT CHORAL DANCES *

BY

W. ARTHUR CORNABY.

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ANY enquiry into the early origin of the drama in China is met at the outset by the discouraging fact that there is no word in the language corresponding at all, in dignity and scope, to our word "drama."

It would be impossible, for instance, to translate into Chinese that fine passage of Thomas Carlyle: "(History is) a mighty drama, enacted on the theatre of Infinitude, with suns for lamps, and eternity for a background, whose author is God, and whose purport and thousandfold moral leads up to the 'dark with excess of light' of the Throne of God." The term in common use is just our word "play" (戲 *hsi*), which, as a transitive verb means "to make game of," "to ridicule." Another term, only used in book-language, is 劇 *chi*, which as a verb means "to make sport."

Then, the new *Encyclopaedia Sinica* assures us that "the drama is not indigenous to China, but was introduced,

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* Written in reply to some enquiries by William Ridgeway, D. Sc., LL.D., Litt.D., etc., Professor of Archæology in the University of Cambridge. Author of *The Origin of Tragedy*, 1910; *The Dramas and Dramatic Dances of Non-European Races*, 1918.



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together with the novel, by the Mongols in the Yüan dynasty,"—14th century. And although "actors still call themselves 'Students of the Pear Garden' (the Pear Garden being the name of a conservatoire established by the Emperor Hsüan Tsung of t. T'ang dynasty) the training at this college was limited to the teaching of instrumental music and the singing of dramatic poetry." For "prior to the Yüan dynasty solemn dances or posturing, accompanied by chanting, had been performed on ceremonial occasions."

If this be the last word on the subject we must conclude that in olden times East Asian China was as devoid of the dramatic art as West Asian Judæa. For the latter had early choral dances, some of them connected with religious worship [2 Sam. vi, 14-16; Ps. cxlix, 3; cl, 4; and probably cxviii, 27, which, instead of "Bind the sacrifice with cords, even to the horns of the altar," seems to be the 'stage direction': "(At this point) gather together the festal dancers with their interwoven boughs around the borders of the altar."], but had not the drama itself until it was introduced by Greeks of the Roman period; and then it was regarded with aversion by the serious-minded (witness the sinister use in the Gospels of the word *hupokrites*, a stage-player; although St. Peter once uses the theatrical term *epichoregeo* metaphorically, in a good sense, 2 Pet. i, 5).

In China the contempt of the scholarly for the actor's profession, as developed in the Mongol dynasty, was of an extreme order. They succeeded finally in getting an Imperial edict issued, bracketing actors with harlots, and decreeing that no actor's offspring should be allowed to compete in the government examinations (with the hope of an official post) until the third generation, when the stain on his birth would have faded away.

We find this scholarly contempt expressed also in a spirited poem, by a literary man (named Wu Lai 吳萊) of the Yüan dynasty. Some lines of it translate into English prose as follows:

"As one turns away from these shows, one's forehead blushes red as the hibiscus. These somersaults and



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strugglings, one's spirit is scared at them. These spear evolutions, one is grieved indeed at this kind of 'talent.' Of old 'plays' (戲) restrained men to fear with moral admonitions; nowadays folks forget the admonition in the show. Deceitful lusts proceed from the Palace halls. The glorious Decree is lost in strife with skeleton ghosts. The sovereign no longer visits his true consort. The art of the actor cuts the sinews of all earnest government."

We note here in passing that the disgruntled poet happens to use the word *hsi* (戲) of stage-shows which had been in vogue in olden time, and may anticipate by saying that very similar criticisms to his happen to be found embodied in a memorial to the Throne nine and a half centuries before the Yüan dynasty began; although this is hardly sufficient to prove that fully organised stage-plays were in vogue at that early date.

But our present concern is with the drastic nature of his criticism. And to understand the intensity of his feelings we must leave the subject of the drama itself for a while, to note what regard was given of old in China to ceremonial music and dancing.

The book of Rites (禮記) sums up one of its Sections by saying:

"When music is performed in the Ancestral Temple (of the sovereign) ruler and statesmen hearing it together are harmonized into reverence, when performed (as homage to ancestors) among the clan-elders of the country village, old and young hearing it together are harmonized into accordance (with all that is right and befitting); when rendered in the inner apartments of the home itself, then father and sons, elder and younger brothers, hearing it together, are harmonized into affection. . . It was thus that the ancient kings (Yao, Shun and Yü) fixed the musical rites of the land, to establish harmonious families, and affectionate regard (on the part of rulers and officials) toward the myriad populace."

Here is one quotation, out of many that might be cited, which indicates that, as in West Asian story David's harpistry availed to drive away the evil spirit from king Saul,



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so, to the minds of East Asian sages, ceremonial music had the virtue of driving away evil passions from the body politic.

But as in Greece the word *musikē* was of wider significance than our word "music," so in China of old it included dramatic dances as well. Thus we find an ancient writer saying:

"Music for the ear is expressed in sounds; music for the eye is expressed in gestures. When audible music is accordant to the ear there is audible harmony; but apart from appropriate gestures to accompany it, there is no appeal to the eye of the listener. Thus the sages made use of shields and halberds, feather-wands and yak-tails, in addition to appropriate gestures, to give a vivid expression to the meaning of the ceremonial in question, whether in celebration of martial prowess or of civil virtue."

The Chou Ritual classic (周禮) written some centuries before Confucius (551-479 B.C.) early in the Chou dynasty (which was founded 1122 B.C.) says that the ceremonial dances in vogue at that early date were six in number. In the first (祓) wands with whole feathers were waved—in the worship of the spirits of agriculture; in the second (羽) wands with divided feathers were used—in the ancestral temples; in the third (皇) feather caps were worn on the head, and the upper garments were adorned with kingfisher feathers—in blessing the four quarters of the realm; in the fourth (旄) yak-tails were used—in ceremonial for the promotion of harmony; in the fifth (干) shields were manipulated—to celebrate military merit; in the sixth (人) the bare hands were waved—in homage to the stars and constellations.

But the ceremonial dances chiefly in vogue were used to celebrate, and partly to portray, civil and military merit. Thus we read (in the 五經通義): "The royal music was of two kinds. If civil merit was to be celebrated the posturers grasped feather wands in their dances; if martial prowess, they grasped vermilion coloured shields and jade (embossed)



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battle-axes. The jade signified virtue, and the shields benevolence, to inculcate clemency to those defeated." *

The *Book of Changes* (易經) says tersely that "the former kings ordained music to inspire reverence for virtue."

The *Tso Chuan* (左傳), or semi-classical extension of Confucius' *Spring and Autumn Annals*, says that the merit of 'Wên Wang' (the chieftain Ch'ang 昌, father of the founder of the Chou dynasty) was celebrated throughout the empire with songs and dances,—some of these songs being preserved in the Book of Odes.

It is recorded in the *Historical Annals* (史記) of Ssŭ-ma Ch'ien that in the year 156 B.C., after the death of the beloved Emperor Wên Ti, his son Ching Ti (景帝) made a formal announcement to his Court-historian, saying:

"I have heard that of old when remote ancestors had acquired merit, and nearer ancestors were possessed of virtue, ceremonial music was composed, consisting of chants that proclaimed their virtues, and dances that illustrated their meritorious deeds.

"When my father, the filial Wên Ti, came to the throne of the empire (170 B.C.) he refrained from alienating his more distant ministers and subjects, he repressed all slander and abolished torture. He gave gifts to the aged and compassionated the orphaned and solitary ones, thus nourishing

* In a tenth century work (樂府雜錄 by 段安節) a fuller list of dancers' implements is given, though one or two of these seem to have been introduced in the centuries after the Christian era. 1. An implement (相) like a small drum with a handle, the drum part being covered with leather and half filled with chaff. This was shaken to moderate the music. The Book of Rites says it was 'for the suppression of disorder.' 2. A pair of small drums (應) suspended, the one to the east the other to the west. These were beaten alternately. 3. A wide bamboo tube with sheepskin ends (牘). These ends were struck to regulate the dancing. 4. Spears (戈).. 5. Bows and arrows (弓矢). 6. Battle-axes (戚). 7. Feather fans of large size (揭). 8. Wands with a single plume (習). 9. Wands with the black feather of the cormorant (鷺). 10. Ornamental pendants hung from dragon-headed staves (鷁鷟羽葆幢) 11. Bannerettes of clipped feathers (旌). 12. Clappers of rounded bamboo slips, attached at one end and slightly open at the other (節). 13. Large ornate banners (麾). 14. Shields of bamboo work (削).



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the populace. He set bounds to his personal appetites, and refused to receive presents or to regard his revenues as private property. If a criminal was not captured he did not execute others who were blameless. He dismissed the crowd of Court beauties, and in every way consolidated the nation. I, the unintelligent one, cannot understand such virtue, for even in the long-past Golden Age of the realm it was hardly attained unto.

"The virtues of my father Wên Ti were indeed solid and substantial, and thus there descended upon the nation the enrichments of Heaven and Earth, causing all within the Four Seas to obtain felicity.

"Such virtue is surely typified by the light of the sun and moon, and no choral dances in the Ancestral Temple can represent it worthily, as I greatly fear."

This announcement having been published throughout the empire, Ching Ti appointed appropriate choral dances to take place periodically in the temple of Wên Ti to illustrate his felicitous virtues.

In the Records of the Later Han Dynasty (ending A.D. 220) we read that for the "dances" in the Imperial ancestral temples the performers were sixteen unmarried youths who were dressed as agriculturalists, and imitated the operations of weeding, ploughing and sowing the ground, of reaping the crops, and of threshing and winnowing the grain, "to represent in allegory the virtues of deceased monarchs." These spectacular performances might be interpreted in either, or both, of two ways. They might mean that a good ruler dealt with his realm as a wise farmer would with his land. And they might also represent the happy husbandry of the people under his beneficent rule,—as in the old records of Yao and Shun, two ideal patriarchal chieftains of remote antiquity.

An attenuated survival of the ancient choral dances "for the reverencing of civil merit" was to be found in China as late as the spring of the year 1911 (the year of the Revolution) in the ceremonial worship of Confucius and his disciples. It had continued to be performed at each spring and autumn equinox since the later years of *Han* Ming Ti (d. A.D. 75).



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In Peking and Nanking are two huge temples to the Sages, and the provincial temples are spacious, while those of each prefecture and county throughout the land are by no means small.

Referring to an old journal of the writer's dating some thirty years back, the following particulars of this ceremony may be quoted:

It was understood that foreigners were rigidly excluded from the provincial temples during these celebrations, but a military officer who had received medical aid from a friend of mine, said that although he could not *permit* us to come, he would see that we were protected if we were resolved to come.

At 4 a.m., we entered the great quadrangle of the provincial temple of Wuchang, where we found our soldier guardians awaiting us. The entrance was at the south-east corner, and we were conducted to the south-west, so as to be as much away from observation as possible,—for truly Wuchang in those days was a haughty anti-foreign city.

The quadrangle was dimly lighted with lanterns, but the great hall at the north end was well lit. In this hall was the central tablet to Confucius, with a sacrificial offering of an ox, a sheep, and a pig, in troughs before it. To right and left were tablets to his immediate followers; and in front of them large tables with antique jars of various kinds of grain. Then, to right and left of the quadrangle itself were rows of tablets to disciples of later generations.

On the terrace in front of the great hall were arranged replicas of ancient instruments of music: drums and suspended bronze slips of varying length; also two little stacks of flutes, flageolettes, and ancient "organs" of thirteen reeds inserted in a gourd. These particulars we had noted in a visit the previous afternoon.

At the four corners of the quadrangle were great stacks of giant reeds, from fifteen to twenty feet high. These were to illuminate the quadrangle when the ceremonies began.

After a considerable time a shout was raised that the Viceroy (of the two Lake provinces), the Governor of Hupeh, and the Treasurer were nearing the gates. The soldiers and spectators drew up in line. The stacks of reeds were set



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ablaze. Then a band of a hundred young men entered, clothed in long robes of light blue silk, and wearing gilt buttons of the *hsiu-t'sai* degree on their official hats. They were preceded by a leader who held a dragon's head rod, from which was suspended a chain of red tassels. The young men arranged themselves, fifty each side, on the broad terrace, each in charge of a musical instrument, or else a wand tipped with a long pheasant-plume.

The three high officials then entered in majestic style, and a herald cried aloud in a plaintive voice for them to approach. They stood in the centre of the quadrangle, until the herald, descending the terrace steps, led the Viceroy toward the great hall, while the second and third officials took their places to right and left, in front of the row of lesser tablets. Drums sounded and the music began. It was bald in its simplicity, and in that respect unlike what we gather to have been the music of olden time. From the highest note in the pentatonic scale it descended in long breves and semi-breves tone by tone to the bottom of the scale; then up and slowly down again. The bearers of the plumed wands, who had been facing the high altar to the north, turned and assumed a new posture with every note.

Having reached the great hall, the Viceroy lit some incense in an old brazier. Then the music was hushed while he knelt before the chief tablet and bowed his head thrice to the ground. This triple obeisance he repeated three times; as did his two high associates in office at the right and left of the quadrangle. Then the three returned to the centre of the wide open space. The herald again invited them to worship,—this time by lifting an antique bronze beaker of wine above the head, and repeating the thrice three prostrations. They returned to the centre, and were called forth to offer a second beaker of wine as before. Then the herald read aloud an ode to Confucius from a paper attached to a tablet; and the third beaker of wine was offered. Then a fire of paper was lit in a brazier toward the south side of the quadrangle, and the ode was pulled off the tablet and committed to the flames. At this the music started again, until the three high officials had left the temple. The



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ceremony was now over, and the grey light of dawn lent a climax to the impressive ritual.

With this modern survival of the ancient choral dance before us, and bearing in mind that both the music and the posturing were much more elaborate of yore than the modern sample, we cannot but recognize the fitness of these ceremonies (from the Chinese point of view) for the object in hand, namely of offering graceful homage to deceased worthies. One of those scholars whose tablet has been placed in these temples to the Sages (王通 583-616 A. D., canonised as 文中子) says that the choral dances for the celebration of civil merit were "restrained and dignified, to harmonize the faculties for the task of tranquillizing the empire." And we may go so far as to admit that the ceremonies, as he knew them, seem to have been a means which tended towards that desirable end.

But we cannot help recognizing their limitations. They were of a semi-private order,—for the Emperor, his Court, and his statesmen. They could hardly be called "national customs." The people at large had no share in them.

Of old, in the highest worship of antiquity, the Chou Emperors had monopolised all homage to the Supreme, leaving the "myriad populace" to shift for themselves in the matter of prayer. This they did, first in such "unorthodox" worship as that imported by Hindoo Buddhists, and later, in that of native Taoism as developed in competition with these foreign importations. So also, in this secondary "worship" to deceased worthies, the ruling classes monopolised the choral dances, and discountenanced all festal shows among the people; allowing no provision to be made, in any stated fashion, for that healthy excitement which, in China from of old, had been found to be a necessity of existence, as an occasional break in the monotony of daily drudgery. Moreover, Emperors and courtiers too were human, and loved entertainment no less than the people at large.

We are not surprised to read then (in the Encyclopaedia 文獻通考 of Ma Tuan-lin 馬端臨 of the 13th century) that "From the Ch'in (秦 B.C. 255-207) and Han dynasties onwards there arose a number of 'variety entertainments'



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(雜戲)," both in the Court and among the populace. These shows included circus performances such as rope-walking, pole-climbing, and athletic displays in general; but also included 'pageants' and the use of masks and impersonifications, thus giving us the rudimentary beginnings of the native Chinese drama.

Coming to the days of the Chin (晉) dynasty, we find a memorial presented to the Throne by Ku Chên (顧臻) in the year 341 A.D., against 'heterogeneous shows', in which there are references to at least two historical impersonifications on the stage:

"Your minister has heard that the Sage-kings of yore regulated the music of the Realm so as to support law and order and nourish goodness and righteousness, to the repression of depravity and licentiousness; to dignify the worship in their ancestral temples, and to harmonize the minds of their black-haired populace. . . They found that the melody of pipes might inspire the hearer to just-dealing, and the sound of horns in unison to propriety; while the mingled notes of silken strings, of chants, of bells and drums, might enrich and expand the faculties. For true music permeates the spirits and renovates the mind, and well-mannered dances influence popular manners towards a condition of harmonious joyfulness.

"But as to the 'talent' of these latter days,—it is displayed in shows that are bereft of decorum, with such irregularities as somersaults, as gliding along as though without footsteps, as the balancing of long, moving reeds, as peeling off the skin and pounding the heart and liver, and the like! And the populace at large—is there to be no sympathetic care for them?

"In the Court receptions, and displays in the Imperial halls, the ear should hear the sound of æsthetic pæans, and the eye should gaze upon majestic ceremonial. But such things as 'head on earth and feet treading the heavens' are a reversal of all things admonitory, and do violence to the great bond of human relations.

"In these days the barbarians confront us on the opposite banks of our rivers [Hunnish tribes had conquered the



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north-east of China and set up a foreign dynasty there in the year 330 A. D.] and the defence of the realm against these intruders is a matter of prime urgency. Your soldiers are 'forgetting their lives' in perilous encounters, while play-actors [or players, 戲 *hsi* used here for 'play'] are over-fed and over-salaried, to the impoverishment of the country,—an anomalous condition of things that cannot be ignored.

"These heterogeneous shows that harm public morals should be abolished, and the virtue of economy encouraged by ditties of calm contentedness. . . There should be a rigid censoring of stupid fabrications. Such shows should be forbidden as 'The purple deer on the high rope' (acrobatic performances above the spectators' heads by girls), together with 'The king of Ch'i rolling up his clothes' (an historical triviality of the Chou dynasty), and 'The Presser' (of horse-dung, a revolting episode of the later Han dynasty). Certainly 'The purple deer' should be suppressed."

The first serious stage-play on record in China originated in the year 279 A. D. during the reign of the founder of this same Chin dynasty, in connection with the tyrannous outrages of the local ruler of Wu (吳) named Sun Hao (孫皓) who was defeated and disgraced in that year. Sun Hao had been the fourth Emperor of the Wu division of China during the Three Realms epoch. Studious as a youth, his elevation to the throne at the age of 23 overbalanced his morals. He abandoned himself to selfish gratification and senseless cruelty. In his seraglio were five thousand young women; and he kept an open house for guests, but in a manner all his own. He would insist on their drinking to excess, and then next day punished them severely for any slight breaches of Court etiquette which might have been reported to him by his eunuchs. These punishments consisted in flaying off the skin from too red cheeks, of tearing out the eyes of those who had been drowsy, and of breaking the teeth of any who had uttered an unbecoming word! So we are assured by the sober chronicler. What wonder, then, that after his collapse an enraged populace perpetuated their abhorrence of his memory in stage-shows where his tyrannies were represented, as a warning to evil-disposed officials.



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Furthermore, when the Sui (隋) dynasty was founded in 581 (three hundred years afterwards), the President of the Civil Office, Niu Hung (牛弘) requested the new Emperor to allow that same play to be performed on the palace stage, and the request was granted.

Also in the Chin (Gin) dynasty when Yü Liang (庾亮, a high officer, and brother-in-law to the Emperor Yüan Ti 元帝) died in the year 380, he was much regretted, and actors on the stage personified him, 'with their faces made up to resemble his' in the Imperial palace and elsewhere.

Then we find a Sui dynasty (580-618) poem by Hsieh Tao-hêng (薛道衡) who was called "the Confucius of the west," giving numerous details of New Year's shows of a popular order in the capital; where the performers personified Chang Liang (one of the three generals who helped to found the Han dynasty), Kuan Yü (關羽, under his first title of 漢壽亭侯), and a lady of the Court of *Han* Ch'êng Ti (成帝).

Also, in the days of the second Emperor of the T'ang dynasty (太宗, 627-649) we read of stage representations of "The King of Ch'in defeating the army of the Chou State," a a spectacle devised by the Emperor himself while yet the heir apparent. "On one side the actors formed a circle, and on the other a square, in orderly ranks, and then engaged in a *melée* of strife. The spectators were overcome with delight, and said it was typical of the ever-victorious career awaiting the Sovereign."

Here then we find that, centuries before the rise of the Yüan dynasty, there was something more than raw material in China for the dramatists of that dynasty to develop and arrange.

The particular stage-shows of the Mongol Court of that dynasty which were so severely criticized in the poem by Wu Lai (already quoted) seem to have been partly of the nature of circus performances. And the plays they introduced were chiefly ballets of a Buddhist order. In the *Supplementary Encyclopaedia* (續文獻通考) by Wang Ch'i (王圻) published in 1586, we read:



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"In the choral dances of the Yüan Court, there were three youths of the Imperial band wearing blue-black masks to represent demons who seize evil souls in the Buddhist purgatory (飛天夜叉), who performed various evolutions as they advanced in rotation. Then twenty girls, grasping peony flowers, danced and sang in order, or else shook gilded instruments shaped like the sun and moon, with small leather drums attached, in harmony with the rest. Then five men entered, who personified five Buddhist gods, while one man played music before them.

"There was also a Star of Longevity band, in which male actors held tablets of gold letters on plum, bamboo, pine and ash wands (or branches), posturing as 'flying crows' while they sang and danced; also those who held begemmed fans of palm and feathers, with sun and moon designs upon them, or fish shaped tablets and drums, or else dragons and black bamboo rods, dancing and singing together.

"For State ceremonies there were twenty girls in four ranks, who bowed their bodies in worship, and then arose to dance and step in order, waving scrolls of peacock feathers the while. Also eight young men clad in golden armour and grasping golden halberds, one of them wearing 'the crown of heavenly peace,' who advanced dancing and singing."

Also in the Yüan Dynasty Records we read:

"In the Mongol Palace were girls of three grades: 'Sacred' slaves, 'Wondrous music' slaves, and 'Literary finish' slaves, in all 16 persons, whose professional name was 'The Sixteen Celestial Devils' (十六天魔). Their hair was done up in several plaits, protruding from ivory Buddhist mitres, and their dresses were of red brocade, with bead-chains of ruddy gold. Over these dresses they wore varicoloured jackets with cloud-like shoulder-pieces. They each held a thorn-stick style of instrument; except one of them, who had a small bell and beater to accompany the chanting.

"There were other Palace girls, eleven in number, with flattened hair and cloth frontlets on their foreheads, wearing veils and long robes. They played on dragon-flutes,



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clarionettes, small drums, pan's pipes, guitars, fiddles and clappers.

"Whenever the praise of Buddha was celebrated in the Palace, these bands of actors performed and sang."

But stirring episodes from the Chou, Ch'in, Han and Three Realms epochs would naturally lend themselves to dramatic representation far more readily than the traditional life of Buddha, or the doings of Buddhist deities. Thus Chinese historical material soon ousted these foreign Buddhist ballets from the Yüan dynasty stage, except in the Mongol palace itself.

Mention has already been made of Kuan Yü, the military hero *par excellence* of China.

He is the only one of the deified ancients of China who appears in person on the stage, in plays that are performed in his honour. The rest of them have to content themselves with any assortment of plays whatever, performed on temporary stages outside their temples. And no Buddhist deity now appears in any Chinese stage-play.

The standard plays of China, 357 in all, have lately been published in 20 comely little volumes (called 戲考), with historical introductions to every play.

Away from the Treaty Ports the actors in these plays are all *men*, and the women's parts are screeched by some of them in high falsetto. Or else marionettes are used in lieu of living actors. For the summer months, here and there in the larger tea-shops, these marionettes may be little short of life-size; they are manipulated, and the words and songs supplied by men who sit concealed below the stage. For the long winter evenings in smaller tea-shops, shadow-figures of flattened horn, with moving limbs, are manipulated behind semi-transparent screens.

Also, in addition to these "orthodox" theatricals, crude and licentious farces are performed on country stages in the evenings, in places remote from official observation.



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# STUDIES IN CHINESE PSYCHOLOGY

BY

HERBERT CHATLEY, D.SC. (LOND.)

THE standard reproach against the sinologue of impracticality has not been so much heard in recent years, but it still has some force. The now immense mass of literature on Chinese subjects has little appeal to the ordinary Western man of intelligence chiefly because it rarely arrives at a conclusion, but is on the whole a record of a pursuit of knowledge merely for knowledge's sake with a lofty disregard for utilitarian considerations. When, however, a book like, say, Smith's *Chinese Characteristics* does appear, it is immediately popular because it provides formulae (correct or not) by means of which any man can form a China in little in his own mind. Smith and similar writers have, it is true, too often rushed at conclusions which in reality lack the generality they claim to possess, but nevertheless it does seem that the time has now arrived when something in the nature of formulation of results can be made.

An appreciation of the demand for such "condensed China" induces the present writer to suggest that a few at least of the earnest students of the Chinese should devote their attention to real analysis and compilation of the work that has been done in the past, with the double purpose of



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concisely stating results and of indicating the best directions for future research.

The Orient has long claimed to possess superior knowledge in regard to matters of the "soul" and at this very moment the ruling classes in China still suspect that the occidental is but a mere babe in matters of psychology. *Hinc illae lachrymae* in the matter of "progress."

In the following notes the writer has attempted to discuss some of the major issues as to psychology. He realises with Nordau that the notion of a "race-mind" is largely an abstraction or composite picture, so that there is no really typical Chinese, but on the other hand he thinks it may fairly be stated that a heredity and environment which has been for many centuries almost separated from the rest of humanity and subject to an almost unique culture have resulted in a fairly distinct type of individual, to which the average closely approximates and to which the variations or extreme specimens bear a definite relation.

The first study is one of a complex subject which a strictly logical discussion might postpone towards the end of such a series, but it is of such extreme interest and importance in the Orient in general and China in particular that no apology will be made for placing it first.

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## I. THE FIXATION OF THE SOUL.

All schools of Chinese thought agree in postulating the ability of an individual to develop himself into a peculiarly advanced state.

According to the Confucian school this is to be done by self-examination, repression of the passions, the adoption of a *Chung Yung* (中庸) or "medium course" and education in accordance with ancient precedents. The so perfected individual is termed *Chün Tzŭ* (君子) or "Prince" (commonly translated "Superior man") and his capacity (*Tê* 德) is said to rival that of Heaven and Earth (*Tê p'ei Tien-Ti* 德配天地) forming with them a Ternion (*San Ts'ai* 三才). Those who have notably become *Chün Tzŭ* are termed *Hsien* (賢) or still more loftily *Shêng* (聖).



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According to the Taoist school by self-repression, solitude and conformity with Tao (道) *i.e.*, the mystic Course of Heaven and Earth, the soul is transformed and may be immortalised, becoming a *Hsien* (仙).

The Buddhist school, which is almost purely Hindu, teaches that by the purposive repression of all craving, the transmissible flame of animal life may be quenched and its energy converted into a fixed state of "Nirvana" which will be perpetual. Such a soul is termed Buddha (*Fo* 佛).

It is difficult to say how far foreign religions other than Buddhism may have affected Chinese thought, but it may be that the Christian theory that the soul can be reformed into the type of a superman, *i.e.*, a Christ, has permeated China through Mahâyâna Buddhism (as Richard thinks), Nestorianism, or otherwise.

The earliest scientific reference to this idea is that of the medical literature of the Han dynasty (See Wylie, *Notes on Chinese Literature*, p. 77) which included two classes of text book (*Fang Chung*, 房中, and *Shên Hsien* 神僊) which have since been omitted from orthodox medical lists. The latter were occupied "with a visionary theory by which the subject is supposed to soar above the ills of life, in virtue of certain psychological principles, induced by a properly regulated discipline." The former referred to sex relations and has, according to Wylie, been since united to the latter.*

In the subsequent centuries, omitting the Buddhistic factors, we find this idea proliferating in Taoism. (See Edkins' *Phases in the Development of Taoism*, Art. IV. Trans. Hongkong Branch R.A.S., 1855). It forms the spiritual side of alchemy and is variously called Nei Tan (內丹), the "Inner Elixir," Lien Yang (煉陽), the "Transmutation of the Active Principle," and Kung Fu (工夫), the Work *par excellence*. Associated with it is the repression of passion, fixed contemplation, fasting, physical exercises acting on the circulation and the breathing, the use of drugs and the

* The writer has unfortunately not yet succeeded in obtaining any further information on these books and would be glad of assistance in this respect.



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invocation of assisting or obsessing spirits. Wylie's list of Taoist books should be consulted. Father Amiot in his *Mémoires sur les Chinois*, vol. iv., has a section on the "Cong-fu des Bonzes Taoistes," with several curious plates, and regards the exercises as hygienically beneficial, but considers their alleged spiritual value as mere humbug. Doubtless he was aware however that the Chinese literati of his time (and even now) regard Loyola's discipline in a similarly unfavourable light.

In modern times the practice of fixation of the soul is much confused with the idea of possession, so that we see the Boxers imploring the sages of the past to come and inspire them; and similarly in the Taiping rebellion the Tung Wang or Eastern Prince was exalted by numerous divine communications (*vide* Meadows, *The Chinese and their Rebellions*).

Until a very recent period it was the custom to regard all these notions as mere imposture or imagination, but psychologists now attach greater importance to them, and it appears to the writer quite feasible to show that these practices and modern psychological hypotheses are mutually confirmatory.

It is now fairly generally held that there are three very definite abnormal mental conditions:—

(*a*) The Hypnoid state.

(*b*) Hypnosis.

(*c*) Ecstasy.

The first is a condition in which the normal mentality is partly suppressed and the automatic or subconscious mind is to some extent open to direct suggestion.

In the second, there is a complete suspense of the normal mind and the whole economy is purely automatic.

In the third, (which is often difficult to distinguish from the second), there is a conscious exaltation of mind or a multiplicity of personality, producing several alternative effects:—

i. A sensation of separation from and superiority to normal life.



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ii. An apparently complete substitution of one personality for another, or

iii. A sense of another external personality beside the normal one.

These are regarded as corresponding to various well known internal experiences, as follow:—

i. Apotheosis, divine ecstasy and the "lower" nirvana.

ii. Possession or inspiration (both diabolic and divine).

iii. Communion, revelation, invocation and theophany.

Prof. William James held that the ecstatic state did conceivably afford a means of transcending normal life, but however this may be, these conditions are generally considered to be partially explained on physiological principles by the drawing back of the longer filaments of the large brain cells, leaving only certain shorter and more automatically acting "synapses" (filament contacts), so that instead of the complete organization of the nervous and cerebral system one or more nervous circulations of a more stable and less personally controllable type are established, which appear to normal persons as new or multiple personality. This "explanation" does little more than suggest a mechanism for the process.

If we visualise the soul as a state of very complex stress in the ether, with foci in the brain and the great neural plexi, and a continuous circulation of energy to and from these foci, these abnormal processes may be regarded as the splitting up of the normal general circulation into two or more subsidiary circulations with partially independent action.

Modern investigations so strongly point towards a necessary relation between the 'super-molecules" or cells of an organism that it is difficult to credit the possibility of the ether stress and circulation existing without the cells. If however (by what is admittedly a *tour-de-force*, "assent" or act of faith) we admit such a thing, it is easy to conceive that by a repetition of certain processes of circulation, the ether stress may become fairly stable and as a whole permanent. This is, so far as it is conceivable, the fixation of the soul or "conditional" immortality, and brings the Chinese religions into line with the Semitic, Hindu and modern schools.



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However this may be, it is a fact that the above mentioned series of mental states can be induced by continuous mental fatigue, continuously repeated or associated mental acts (prayers, chants, charms, etc.) especially in a special environment (cave, hermit's cell, temple, church or bed). They are also associated in an obscure way with sex, and in this connection it is curious to note that the Chinese physicians have associated the two classes of literature referred to by Wylie. Celibacy or even partial continence has the effect of diverting the nervous energy into new channels and in many women and some men this fact plays so large a part that it is only natural that it should manifest itself mentally. The experience of "conversion" has been observed to be expecially frequent at the time of puberty, and Freud and Jung have to some extent shown that conventionally inhibited sexuality reappears in all kinds of oblique ways during life. "Suggestion" and mental habit figure largely in all such phenomena. *

As a last remark on this subject it may be noticed that the popular Chinese belief favours (it does not formulate) an hypothesis that the soul is also fixed in some manner by the existence and worship of offspring. This may of course be only one of the countless forms adopted by the innate tendency towards race-preservation, but affords basis for an interesting speculation as to "family souls" which will be considered later.

[*To be continued.*]

* Contrary to the pragmatic axiom "We cannot conceive things to be other than we conceive them to be," the tendency of suggestion is to make things become (to us) as we conceive them to be. T. J. Hudson and others even hold that post mortem existence follows on belief in it. On such lines even "Christian Science" is partially justified, but we must beware the pitfall of mere mysticism without a basis in actual evidence.



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# EARLY BUDDHIST ART

BY

## CHRISTOPHER IRVING

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This volume * consists of an English translation of essays and lectures written or delivered between 1908 and 1912 by the distinguished French orientalist and archæologist M. A. Foucher. In their French form the essays appeared in the pages of the *Journal Asiatique*, the *Revue Archéologique*, the *Mélanges Sylvain Levi*, the *Bulletin* of the French Far Eastern School at Hanoi, and the *Monuments et Mémoires* published by the Académie des Inscriptions et Belles-Lettres; and the lectures were delivered under the auspices of the Musée Guimet.

The reputation of M. Foucher as a trustworthy scholar is so deservedly high that few English students of the subjects in which he is an acknowledged master are likely to have waited for an English translation before acquainting themselves with these essays and lectures. Nevertheless, beyond the small circle of art-students and experts there is a large

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* *The Beginnings of Buddhist Art and other Essays in Indian and Central-Asian Archæology*, by A. Foucher of the University of Paris. Revised by the Author and translated by L. A Thomas and F. W. Thomas, with a Preface by the latter. (Paris: Paul Geuthner; London: Humphrey Milford. 31s. 6d. net. Shanghai Agency of Oxford University Press, $23.50).



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and increasing public, both in England and America, which is genuinely interested in Far Eastern art and archæology and yet has no ready access to the French periodicals in which most of M. Foucher's writings have appeared. Such readers, at least, will therefore be grateful to the two scholars (L. A. and F. W. Thomas) who have collected some of M. Foucher's most valuable writings and translated them into English. The value of the book is enhanced by the fact that it has been revised by the author. It also contains a short introduction by one of the translators, and is admirably illustrated by a large number of photographic plates.

The book was apparently in print as early as the summer of 1914, but the war necessitated the postponement of its publication until 1917. It has been published under the auspices of the India Society, which deserves credit for the persevering way in which it has maintained its activities throughout the critical years of war. Since 1910 this Society (which exists for the purpose of promoting the study and appreciation of Indian art, music and literature, ancient and modern) has published a series of valuable works, including the first English edition of Tagore's *Gitanjali*, two series of Indian Drawings with text by Dr. A. K. Coomaraswamy, a translation of the mystical poems of Kabir, and a remarkable collection of reproductions of the famous frescoes of the Ajanta Caves. The latest addition to the Society's publications is the volume now before us, and the members of the Committee may be heartily congratulated on their choice. The Society's professed aim is "to interpret the spirit of India through the art of India," a thing which no other organized body has hitherto attempted; and in pursuance of this aim it has acted wisely in introducing the English-speaking public to the works of M. Foucher, who is no dry-as-dust archæologist but a sympathetic student in whom fine scholarship is illuminated by keen æsthetic sensibility.

Some of the most interesting pages of this book are those in which M. Foucher develops his theories regarding Buddhist iconography. His explanation of the curious fact that in early Buddhist art the image of the Buddha himself was always omitted, even from sculptured representations of scenes



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in the Buddha's life, will not please those who have assumed too hastily that the omission was due to feelings of reverence, or (to use Dr. Coomaraswamy's phraseology) to give an "artistic rendering of the Master's guarded silence" concerning the state of those who reached Nirvana. Nevertheless the theory is supported by so great a wealth of argument that a provisional acceptance of it is fully justified. He believes that the early Buddhist craftsmen were bound by certain tyrannical conventions which obliged them to substitute emblems for images, and that the long survival of these conventions was largely due to the necessity of meeting the requirements of many generations of pious pilgrims who were accustomed to carry away from the sacred shrines rude delineations or reproductions of the traditional emblems. But when several centuries had passed away, and a Buddhist kingdom which was open to Western cultural influences had arisen (about the commencement of our era) on the confines of north-western India, the old artistic conventions rapidly decayed, and left room for the rise of a new religious art. The Greek or Hellenized artists who were employed by the rulers of Gandhâra were naturally unfettered by the conventions of the Indian craftsmen, and therefore freely introduced the Buddha's image into their carvings and sculptures. Moreover, as there was no traditional type of Buddhist statue to which their own creative activity was obliged to conform, they evolved a Buddha-type which was Greek rather than Indian in its essential characteristics, and which, in spite of its foreign derivation met with ready acceptance in all Buddhist lands and became the prototype of the images which are to be found in places as far apart as Lung-mên and Ta-t'ung in China, Kamakura in Japan, Boro-Bodur in Java, Anuradhapura in Ceylon and the Guides' Mess at Mardân.

It is not only in the Gandhâra Buddha-type that M. Foucher traces western influences in Buddhist art. In his essay on the Eastern Gate of the Sânchî stupa, for instance, he shows that a number of "decorative motives" are clearly Iranian in origin, and he finds the influence of Hellenistic models in various details of workmanship as well as in the composition of the sculptured figures. At



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the same time he does full justice to the very great merits of the native school. He is quite ready to acknowledge that ancient Buddhist art is "attached by all its roots to its native soil" and that the art of the Sânchî gateways is "a direct expression of Indian genius." He praises its naturalness, its justness of observation, its freedom of execution, and the spontaneousness which reveals itself even through its conventionalities. It is hardly necessary to say that in every discussion of this kind M. Foucher shows none of that asperity which so disagreeably marks the writings of some of his fellow-workers in this sphere. It is to be feared that racial prejudices underlie a good deal that has been said by some writers (both Asiatic and European) on the subject of the relationship that undoubtedly exists between Eastern and Western art. The late Mr. Kakasu Okakura for example, was too patriotic a Japanese to be an altogether trustworthy guide in these matters, and his attempts to show "the absurdity of the Hellenic theory" were obviously coloured by his desire to prove the spiritual artistic independence of India and the essential oneness of "Asia the Great Mother," (See his book *The Ideals of the East, e.g.*, pp. 68, 74-78, and the Introduction contributed by that eloquent foster-daughter of India, the Sister Nivedita). A more balanced view is that of another Asiatic, Dr. Coomaraswamy, who admits that "the influence of the Western forms on all later Indian and Chinese Buddhist art is clearly traceable" (*Buddha and the Gospel of Buddhism*, p. 329), yet confesses that he is no ardent admirer of Gandhâra art, which gives him "the impression of profound insincerity" and which, he thinks, but faintly expresses "the spiritual energy of Buddhist thought."

Unlike Mr. Kakasu Okakura, M. Foucher is far too sound a scholar, and far too keen a searcher after truth, to allow his mind to be warped by racial or other prejudices. In spite of his recognition of Hellenic influences in later Buddhist art he would be one of the first to acknowledge that the religious inspiration which lay behind the Græco-Indian art was truly Indian, not Greek, and that even the art-formulas introduced by the Greek sculptures were profoundly modified, in both India and China, by the force of this powerful inspiration. It



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is in these words that he sums up the history of religious art in the ancient world. "On the decadent trunk of Hellenistic art were grafted in nearer Asia two vigorous young shoots, of which one has been called Græco-Buddhist, and the other might just as well be called Græco-Christian. It is not for us to ignore the fact that the latter has, through Italy and Byzantium, conquered the whole of Europe; but we must realize also that the former, growing and multiplying like the Indian fig-tree, has likewise won over the whole of Eastern Asia."

Within his prescribed sphere of Buddhist art and archæology, M. Foucher's topics are as numerous as his range is wide. He takes us from the India of Asoka to the Gandhâra of the Indo-Greek Menander; from the earliest beginnings of Buddhist art on the continent to its mediæval achievements in the beautiful island of Java. He discusses the representations of the old-world Jâtaka tales on the bas-reliefs of Barhut, the sculptures of Sânchî, the relics discovered at Sârnâth and Kapilavastu and other holy places associated with the life of Sakyamuni, and the significance and affinities of certain well-known images which he describes as "the Tutelary Pair."

Of special interest to students of Buddhism are the learned essays on the Great Miracle of Çravastı and the Six-tusked Elephant. The last-named essay contains a highly-instructive attempt to settle the chronology of certain Buddhist texts. M. Foucher remarks that "after having so often applied the texts to the interpretation of the monuments, we should like on this occasion to essay the application of the monuments to the chronology of the text." Students of the very difficult subject of Buddhist textual criticism will feel inclined to congratulate M. Foucher on his success. He has set an example of method which, it may be anticipated, others will not be slow to follow.

The description of Sânchî includes some ingenious interpretations of the sculptured gateways, far surpassing the pioneering attempts of Cunningham and Beal and their successors and ably supplementing those of Grünwedel and Burgess. Very plausible interpretations are also given of the



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sculptured panels of Boru-Bodur; and the theory put forward regarding the mysterious image (purposely left unfinished) which was discovered under the cupola of the great stupa will doubtless find many supporters. It was first advanced by M. Foucher some years ago in the *Bulletin* of the French Oriental School at Hanoi.

In the essay on "the Buddhist Madonna," M. Foucher offers some interesting suggestions concerning the origin of the supposed counterpart of the Christian *Virgo Lactans*. Images and pictures representing a divine female with an infant in her arms have attracted the curiosity of many students of Far Eastern religious art and of most Western visitors to Chinese and Japanese Buddhist temples. That the idea or group of ideas underlying these representations is very popular in China is proved not only by the frequency of such images in Buddhist shrines but also by the fact that a divine Lady holding a child occupies a prominent place in the pantheon of Taoism. Taoists know her as the *Sung-tzŭ-Niang-niang* 送子娘娘 "the Lady who brings children," and this name is a sufficient indication of the part she is supposed to play in this mundane sphere, and a sufficient reason for her popularity among Chinese wives who aspire to motherhood. The corresponding Buddhist deity (also regarded as a *Sung-tzŭ* or Bestower of children) is venerated as one of the numerous manifestations of Kuan-yin, who is the Indian Avalokitesvara. Now M. Foucher, very properly rejecting the notion (which never had any serious evidence in its favour) that the peoples of Asia derived their divine Mother-and-Child from Christianity, remarks that "this is a consecrated theme, of which it will be very easy for us to quote numerous examples, spread over nearly twenty centuries and over the whole of the Far East"; and he remarks elsewhere that "the type of the woman with a child, the happy incarnation of the wishes of mothers and the natural object of their worship belongs, in fact, to all times if not to all countries." Yet he sees that this widely spread religious type is not necessarily derived from any single source, but may have sprung from different origins in different times and places, and he argues in favour of the view that the "Buddhist



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Madonna" and her child were originally the goddess (or rather the converted ogress or vampire) Hâritî and her last-born child Pingala. There are various versions of the Hâritî legend in Buddhist literature. According to one of the favourite forms of the legend, Hâritî was a *yakshini* who derived an unholy pleasure from consuming the flesh of human children. Although she had five hundred sons of her own, to whom she was devotedly attached, she was ruthless in her treatment of the children of others, and totally devoid of pity for the countless parents whose homes she rendered desolate. At last the distracted people among whom she wrought this havoc bethought themselves of the Buddha, to whom, in the extremity of their distress, they decided to make their appeal. The Master listened sympathetically to their tale of woe and promised to help them. This promise he carried out by going to the *yakshini's* house in her absence and hiding her youngest son under his inverted alms-bowl. The story goes on to describe in detail how Hâritî, wild with grief for the loss of her youngest and best-beloved child, wandered far and wide in search of him, and how she, too, was at last constrained to seek the advice and help of the Blessed One. The Buddha explained to her that she was now in a position to realize something of the misery she had caused to innumerable fathers and mothers by robbing them of their offspring; and he promised that if she would undertake to mend her ways and cease from acting as a scourge of humanity her son would be immediately restored to her arms. Hâritî not only gave the required undertaking but expressed her willingness to enter the path that leads to salvation. She then took the five precepts of a lay disciple (these include the prohibition to destroy life), and the Buddha, having satisfied himself of the sincerity of her conversion, fulfilled his promise to restore the missing infant. He also assured Hâritî that she need have no anxiety about her future means of subsistence; for he would give directions that in every monastery a portion of the monks' daily food should in future be set aside as an offering to Hâritî and her five hundred sons.



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Hâritî appears to have been, in origin, a personification of smallpox, a disease which, in ancient as in modern Asia, took a heavy toll of infant life. It is easy to see how such a legend, including the notion of the ogress's conversion by the Buddha, might arise independently in different places; for infantile epidemics occur everywhere, and might readily be attributed to malevolent beings who lived on children; and Buddhism, during the process of converting the different peoples among whom such beliefs held sway, would naturally be expected to "convert" also the wicked fairies and other destructive beings who haunted the various localities concerned, and turn them into beneficent protectors of mankind rather than ruthless enemies.

Hâritî was only one of the vast army of demons and evil spirits who underwent the process of "conversion"; and the few grains of rice which to this day are deposited at meal-times on the stone stele (rather like a miniature christening-font in appearance) which stands in the courtyards of Buddhist monasteries, are regarded as votive offerings not only to Hâritî and her numerous progeny but also to a number of other shadowy divinities, who were once the enemies, but are now the friends, of human beings in general and Buddhist monks in particular.

M. Foucher has given us admirable accounts of Hâritî and the various divinities who in Christian Europe and non-Christian Asia assume in religious art the form of a woman with a child in her arms, but it is doubtful whether he is right in supposing that when we look upon a picture or image of the *Sung-tzŭ Kuan-yin* we are really contemplating a representation of Hâritî and her youngest child. "The ogress" he says, "once the terror of fruitful mothers," has clearly become "a kind of matron, hope of barren women"; and he adds that it is "this auspicious group" (comprising Hâritî and her child, to whom are often added some of her other children and, less frequently, her husband) which "has conquered the whole of the Far East." He propounds the problem thus. "Has the personality of Hâritî been engrafted upon that same native goddess who, according to a certain interpretation, has been identified with the Indian Bodhisattva,



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Avalokiteçvara? Has she simply been absorbed into the vogue of the feminine forms of the latter and considered as one of the numerous avatars of his inexhaustible graces? It is not for us to decide. . . . But what we believe we can affirm, by reason both of the fundamental identity of the worship offered and of the exterior analogy of the iconographic types, is that the innumerable statuettes, either seated or standing, in which 'the Great Mistress with the white robe . . . just because she is the patron of childless people, is represented with a child in her arms, which makes her strongly resemble the Virgin Mary' (De Groot), are only succedanea of the Indian and Serindian images of Hâritî." To illustrate what this means in respect of China, he shows us (in the best plate in his book) two typical examples of the standing and seated *Sung-tzŭ Kuan-yin*.

In spite of M. Foucher's belief that he has arrived at "a precise and sure identification" (p. 289), it may be doubted whether all oriental scholars will share his confidence. It is true, no doubt, that the converted Hâritî is or was supposed to exercise functions similar to those of Kuan-yin in her character of Bestower of Children. Both Hsüan Tsang and I Ching record the fact that during their pilgrimages to the West they found Hâritî prayed to as such. Hâritî, moreover, was no late-comer in Buddhist literature, for she appears in some of the canonical books of the Hînayâna. But in the books of both Hînayâna and Mahâyâna her identity has always remained distinct from that of other divinities. Among the sûtras which contain references to both Kuan-yin and Hâritî is the Lotus Sûtra (*Miao Fa Lien-hua Ching*.) This sûtra is so popular and has been studied so diligently and minutely both inside and outside the monasteries that a confusion between the mighty Bodhisattva and the converted vampire is almost inconceivable. Sometimes we find the distinction between them specially emphasised, as when Kuan-yin is represented as devising means whereby people may avoid being injured by the unconverted Demon Mother (*Kuei-tzŭ-mu shên* 鬼子母神), which is the name by which Hâritî is usually known in China. (When the name Hâritî appears in the Chinese texts the characters most



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commonly used to transcribe the Sanskrit are 訶利帝耶, 阿利帝耶, or 訶哩底母).

Since M. Foucher's essay was written, the subject of Hâritî has been thoroughly studied by one of M. Foucher's distinguished fellow-countrymen, M. Noël Peri, in whose monograph the foregoing fact, and many others of interest, are set forth in detail. Those who are interested in the subject-matter of M. Foucher's essay would do well to keep an open mind concerning his Hâritî-Kuan-yin hypothesis until they have perused M. Peri's work. It will be found in the *Bulletin de l'École française d'Extrême-Orient*, tome xvii, No. 3, 1917.

Whether they accept all M. Foucher's theories or not, the readers of his admirable essays will not fail to recognize in him a bold explorer in the wilderness of Oriental research and a competent and helpful guide through some of the labyrinths of Indian archæology and art.



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# NOTES AND QUERIES.

*The Editor will be pleased to receive notes for these pages, or queries, or answers to queries.*

A NEW and full number of Prof. Giles' *Adversaria Sinica* is in the press or is already printed, but great delay has been caused by the restrictions on shipping printed matter from the Continent to England.

* * *

In choosing a name for this New Review the word "Cathay" was of course considered. It was rejected because most people mis-pronounce it, taking the *th* as equivalent to the Greek θ. But the *h* is merely inserted to make the *t* explosive or aspirated, the more common method for this in modern days being to use the inverted comma. Thus the Emperor's name which we mostly write *K'ang-hsi* is often seen written by French scholars as Khang hi. Compare the Russian form of the name, Kitai, (КИТАЇ).

* * *

The burning of the Han-lin Library by the Boxers with the consequent destruction of the sole remaining copy of the wonderful *Yung Lo Ta Tien* was to scholars an important incident of those lurid days. It is well known that foreigners



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rescued a few volumes of the great work, but no one knows how many volumes nor where they are. It would be interesting and useful to sinology to know what volumes are extant, what their contents are and in whose possession, public or private, they remain. Professor Giles mentions five volumes, giving the numbers of the sections in them and the subjects treated. The British Museum has some volumes; Dr. G. E. Morrison has several; the Editor is the happy possessor of one: there may be scores scattered among the libraries and Museums of Europe and America or in the hands of private owners.

The Editor begs that every copy may be reported to him: the volume 本, the sections 卷 therein and the subject matter. The results of this enquiry will be published in this Review as they are received, and ultimately a complete list of the *disjecta membra* may be prepared.

Owners who do not wish their names published might still give the other desired particulars.

* * *

By the kindness of Major W. Perceval Yetts the original of the etching in this number is placed at the disposal of the Review. It may be seen by any intending purchaser on application to the Editor.

## NOTES BY PROFESSOR E. H. PARKER.

The following notes by Prof. Parker were nearly all written eighteen years ago, and were intended for the *China Review*, since defunct. The Editor has a number of these notes in hand by Prof. Parker's kindness, and has so far arranged them as to separate those on chronology, language, etc., from other subjects. Some on Chinese characters will be given in next issue).

In 421 some curious particulars are given about the Toba armies: a decree ordered every 戶 to furnish one war charger 戎馬 and one big ox 大牛; these were apparently the Chinese 天下, but the six tribes 六部 (? of Tobas) had to furnish one charger for every hundred sheep possessed. In 425 every ten 家 were ordered to find one big ox to carry grain to the Great Wall, then being built.



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Market taxes 市稅 are often mentioned in history. In A. D. 579 the tax is defined as an admittance fee of one cash 初稅入市者人一錢.

* * *

The Tartar Emperor 宣 abdicated to his son in A. D. 572 and reigned jointly with him till the middle of 580: he constituted himself a sort of god 天元帝, or compared himself with God 自比上帝.

* * *

Chinese ideas on mining are expressed by the Emperor, A. D. 129, when he says, "People entering the mountain to dig stone do let out the hidden humours 發洩藏氣, and the executive officers are therefore directed, as earlier Emperors of this dynasty have already decreed, to forbid such doings whenever it seems proper to do so."

* * *

True lions were evidently the beasts sent by Kashgar in A. D. 133. They are described as being "like a tiger but all yellow 正黃, possessing a mane 顓髦, and a furry tip to the tail 尾端茸毛.

* * *

During the Boxer rebellion the Empress-Dowager sawed one of her statesmen in two for treason. This is quite in order. In A. D. 130 the grandson of the celebrated Pan Ch'ao (the discoverer of Europe) was sawn in twain 腰斬 for murdering his wife, who was an imperial princess named 賢得.

* * *

The notorious "Boxer" Governor Yühien was executed at the 什字頭 outside the north gate of Lan chou Fu. Is it possible that the "Temple of the Cross" was an old Christian Church?

* * *

Li Hung-chang's carrying his coffin about 以稗從 is in accordance with the rites, which remind a new king 即位 that in life he must remember death 存不忘亡, for which reason a fresh ruler should begin by ordering a coffin 爲稗 (not given in Williams or Giles in that sense;) it is, so K'ang-hi explains, read in the *entering* tone here (*p'ik* or *bik*).



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The sale of office 賣官 was formally instituted for the first time in A.D. 178. For each office carrying a salary of 2000 石, twenty million cash had to be paid, say Tls. 20,000 for Tls. 2,000 a year. Persons on the expectant roster entitled to promotion by service only had to pay half or a third. The salaries by cwt. of rice were only nominal, there being a certain number of bushels and a certain proportion of cash allotted to each nominal cwt. Moreover there were salaries "assimilated" to 2,000 cwt., 400 cwt., etc., besides the "genuine" cwt. salaries. About 178 B.C., however, (i.e. three and a half centuries earlier), the Emperor Wên Ti's wars against the Huns had made the temporary sale of office titles necessary.

* * *

China was first with "Siamese twins" as with everything else. In 678 二小兒連心異體 were sent as a curiosity to court.

* * *

The Han histories give accounts of conjurors from the west changing themselves amid the splashing and spurting of water into various shapes of beasts 舍利, fishes 比目魚, dragons and huge creatures called 曼延: this last must be a foreign word.

* * *

The Chinese have had their *Lex Juliu* and *Lex Papia Poppoea*. Kou-tsien, king of Yüeh, ordained that the parents of all girls unmarried at 17 should be punished. In 189 B.C. the Han dynasty enacted that unmarried women between the ages of 15 and 30 should pay five "scutages" 算. One freeman's scutage was 120 cash 錢, but merchants and slaves paid two.

* * *

The Han Emperor Wên said 上帝神明 will not accept my sacrifices; thus giving a distinct personality to 上帝, and separating him from the other gods.

* * *

In ancient times it was the practice for the Chinese daimios to live at the capital, until in A.D. 178 Wên Ti,



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in order to save the expenses of travel, and to encourage attention to local government, ordained that they should all proceed to their provinces 之 [illegible]. The only exceptions were those holding metropolitan office; and those who obtained special permits; and even these had to send their eldest sons 太子.

* * *

The *Shên Pao* of August 2, 1899, gives a curious account of a Siamese witchery 訌顫 which consists in making a person swallow a piece of cow-hide 牛皮 訌 artificially contracted, which swells in the bowels and kills the victim. It will be remembered that the Indians of America and Peru possess the art of reducing the human skin to a very small compass. Specimens are on view in the Victoria (Vancouver) Museum.

* * *

In 847 a number of waifs of East Kan Suh (河隴) were kindly received at court, and the Emperor told them to undo their pigtails 解辮 and wear a hat. Probably the waifs were 吐骨運 Tunguses who had long settled there, their ancestors having come from the "South Manchuria" region of to-day.

* * *

In 1320 the 蜒蠻 of 搖州 (modern Tsun-i in Kwei Chou) are spoken of, which is unusually far west for them. The Mongol history mentions the 徭 (evidently the same as 搖) in a way which shews that they then extended far west into the Miao country, and even into Yün Nan. In 1324 the pearl-gathering Tankas of Canton and Fu Kien were given the status of 民; but in 1326 the Lien-chou (Pakhoi) ones resumed their industry.

* * *

It was the custom to come to court on horseback until 1113, when, on account of the slippery snow, sedans 轎 were admitted under restrictions. After the flight of the Sung court over the Yangtsze, sedans became the thing, and have continued so. They seem to have been at first a mere travelling equipage, and are first mentioned in the *Han Shu*.



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The phrase 坐行而入 "Served the dinner on their knees" is used in 515 B.C. in connection with the semi-barbarian state of 吳, and suggests a Siamese connection. When I was having an interview with a Siamese prince in the Bangkok palace (1888), a servant approached furtively in a sitting-walking attitude, keeping close to the wall, and pretending to be terrified; the prince glanced round and affected suddenly to observe him, then snatched viciously at the document handed in; on which the clerk, servant or slave hopped out in this absurd, waddling way. No doubt under the present king of Siam (1903) many of the old, slavish customs have been changed.

* * *

It must be distinctly remembered that Wu and Yüeh spoke practically the same language, and that the Ailao, Nanshao, Luktai, or Siamese rulers controlled nearly the whole of South-west China with Annamese up to A. D. 800. The Chinese centre was around Canton.

## FOOTBINDING.

Some years past a Chinese named Yen wrote an article in one of the Tientsin newspapers on the subject of foot-binding. His contention was that footbinding was of recent origin, and was practically unknown to the ancients. I refuted his argument at the time in an article which I wrote to the same newspaper, and not receiving any reply, the matter was dropped.

I am pleased to see however, that Dr. Giles gives cogent reasons (*Adversaria Sinica I*, No. 9), for supposing that footbinding existed as far back as A. D. 150. But from the following it will be seen that the custom even antedates that early age. In the 墨莊漫錄 we find that Yao Niang (Giles' *Biog. Dict.* No. 2438), the concubine of 李後主, was the originator of the practice. But from the following *excerpta* it is manifest that the custom of foot-binding was in vogue hundreds of years anterior to the Northern Sung Dynasty. In the 再餘錄 by 楊升庵 of the T'ang dynasty we glean



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the following: 新羅繡行纏足跌如春妍. And in the lyrics of 杜牧 also of the T'ang, occurs this stanza: 鈿尺裁量四分. The author of the 隨園隨筆 Yuan Mei (Giles' *Biog. Dict.* No. 2557), mentions that 漢隸釋 had put on record that when he visited the ancestral Hall of the Han Emperor Wu-ti he saw portraits hanging there of Lao Lai-tzŭ's mother and of Tsêng-tzŭ's wife who were depicted as wearing sharp-pointed shoes—cramped feet, 漢武梁祠畫老萊之母曾子之妻履頭皆銳.

The above record takes us still further into antiquity to B.C. 5th cent., nearly 16 centuries before the existence of Yao Niang. The custom of wearing bow-shaped shoes (so-called from their resemblance to the crescent-moon) dates from the Sung dynasty; and as the following passage taken from the 宋史 shows, they were evidently used in posturing: 韓維爲潁王記室侍王有以弓鞋進者維曰王安用舞靴.

The 玉壺清話, quoting from the 唐明皇詠錦襪詩, states 瓊鈎窄窄手中弄明月.

Many Chinese seem to think that Hsiao Pao-chüan's concubine 潘妃 originated the custom; but this cannot be substantiated by any reliable authority. Dr. Giles states that none of the great poets or painters of the T'ang dynasty (606-918) make any allusion to the custom. But if the statement made by 漢隸釋 mentioned above is authentic, then we have a concrete instance of such paintings between B.C. 1st and 5th centuries. That is to say 漢隸釋 visited the ancestral Hall in B.C. 150 (*circa*), and refers to ladies who lived during the 5th and 6th centuries; it is therefore, reasonable to suppose that the portraits were taken during their lifetime. That it is a very ancient custom is without a shadow of doubt; but the Chinese appear to have lost the date and origin in the mist of by-gone ages; and no authentic record has been preserved as to how and when the custom originated. Dr. Giles also states that the "original intention in binding women's feet is without doubt a sensual one." I have never been able to convince any of my Chinese acquaintances that the original intention was sensual. They all persist in stating that "the custom was introduced with a



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view to prevent the women from gadding about and so to *preserve their affection for their husbands*." From this we may gather that the reason for footbinding was originally, as it is even at the present day, a *jealous* one. Were it a sensual one, it is very doubtful if the men of the present day—who are not one whit more virtuous than the ancients were—would calmly allow their women to forego the practice.

As for the women themselves, they are only too glad to discontinue the custom, and yet it cannot be said of them that they are any more moral than the men, at least so far as sensuality is concerned.

L. C. ARLINGTON.

* * *

## SOME SIDE-LIGHTS ON CHINESE SQUEEZES.

In the *Far Eastern Review* for January Mr. W. K. Lo contributes a paper entitled "Recent Progress in The Chinese Administration of Justice." The opening words are as follows:—"Much has been written about the iniquities of Chinese pre-reform administration, but the fact that China's ancient legal conceptions, though not comparable to the scientific statements of the finely balanced codes of the present day, were yet *admirably adapted* to the *preservation* of her *organized* society and *superior* to those which *existed elsewhere*, is too often overlooked." The italics are ours. Let us see how these "legal conceptions" so "admirably adapted" actually worked out in practice. In a proclamation issued by Lo Chien-chang (駱秉章), who was Viceroy of Szechuan in 1862, exhorting the people to refrain from litigation, we glean some interesting particulars on the "superior laws to those which existed elsewhere," by those who stand in *loco parentis* to the people.

From the above-mentioned document we find that the first introduction for the "preservation of organized Society" consists in paying for an official form in which to file the complaint (格式錢), "fees to the clerk who writes out the document" (代書錢), "fees for victualling the police" (查粮錢), "recorder's fees" (掛號錢), and "lictor's fees" (派堂錢).



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Having arrived at this point in the proceedings, the plaintiff may consider himself fortunate if the case is quashed before it goes any further; otherwise, the next item will be "fees for issuing the summons" (出票錢), then "fees for the sandals issued to the police" (草鞋錢), and (抄批錢) "fees for making out the order of the court." Up to this point it is not yet too late for the parties in the suit to come to an understanding and settle their difference outside of court. Failing to effect a settlement, the wheels of the law are set in motion in earnest and the summons is put into execution with (票到錢), as well as "fees for settling the preliminaries" (鋪堂錢), also something for the inner man in the shape of "refreshment fees" (酒席錢), "ushers' fees" (帶審錢), "précis verbal fees" (口供錢), "pacification fees" (太平錢), "witness fees" (隣人干證錢), and, which is perhaps the heaviest item of all, "fees to the rapacious clerks and underlings" (書書衙役錢), as well as "legal fees to the doorkeepers and porters" (規例錢).

It also appears that the plaintiff is even more mulcted than the defendant, for even should he win the case he will be required to pay a "congratulation fee" (恭賀錢), and also (perhaps as a sop to the defendant) should he lose his case he will have the privilege of paying for making out a statement that he is satisfied with the decision of the judge (具遵錢).

The Viceroy was not deficient in humour in winding up his proclamation as follows:—"you will daily be compelled to freely disgorge fees on every side, address each and every clerk as 'Sir,' the underlings as your 'uncle,' humble yourself in the dust and speak in a subdued voice; thus by giving way to a momentary fit of anger, you reap a hundred days of sorrow."

The "iniquities of Chinese pre-reform administration," as can be seen from the above-mentioned document, were certainly "admirably adapted" to the "preservation of the organized Society" of rogues and blackguards to whom the Viceroy alludes, and who despite the much-talked of reforms are still carrying on the same old game!

L. C. ARLINGTON.



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# RECENT LITERATURE.

*The Chinese Social and Political Science Review.* Vol. I, No. 1, April, 1916. Peking. (Annual subscription, in China, Mex. $4; in America, G. $2; in Great Britain, 8/-.

Cette revue trimestrielle, de langue anglaise, dont la plupart des collaborateurs sont des Chinois, a été lancée à Pékin et son premier fascicule a permis de bien augurer de son avenir et des services qu'elle voudra rendre dans l'œuvre d'assimilation, de progrès rationnel et aussi de prudence avisée qui s'ouvre devant les gouvernants de la grande nation d'Extrême-Orient.

Nous y trouvons, tout d'abord, une notice sur la Société dont cette revue est constituée le porte-parole, la *Chinese Social and Political Association*, groupement fondé sur la modèle de *l'American Political Association* et dû a l'initiative du Dr. Paul S. Reinsch, Ministre des Etats-Unis à Pékin, pour l'étude du droit international et de la diplomatie. La suggestion du diplomate américain, communiquée à M. Hawkling L. Yen, l'éditeur actuel, et au Dr. V. K. Wellington Koo, présentement Ministre de Chine aux Etats-Unis, prit corps rapidement; l'Association s'assura de précieux concours officiels et ne tarda pas à manifester son activité par la publication du petit volume de 143 pages qui a formé le premier fascicule de son organe. Nous y signalerons, comme



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particulièrement intéressants: le discours inaugural du Dr. Reinsch, une étude sur l'organisation du Wai-kiao-pou, ou Ministère chinois des Affaires étrangères et sur les administrations qui en avaient été les precurseurs sous les désignations de Tsong-li Ya-men et de Wai-wou-pou, par M. Tchang (Yu-ts'inan), un plaidoyer sur les "limites légitimes au traitement de la nation la plus favorisée," par M. Kouo (Yun-kouan), un exposé substantiel et très encourageant du Service des Chemins de fer de l'Etat en Chine, par M. Wang (King-tch'ouen) et, surtout, un projet de réforme de l'impôt foncier chinois, remarquable par sa modération, comme par la documentation détaillée produite sur ce sujet d'actualité, très peu connu des occidentaux, par M. Siu (Ngen-yuan).

La liste des fonctionnaires et membres de la Chinese Social and Political Science Association de Pékin nous montre que celle-ci a inauguré son existence—que nous souhaitons devoir être longue et glorieuse—sous le haut patronage de Son Exc. M. Lou (Tcheng-siang) Ministre des Affaires étrangères de la République chinoise, son Président, et de LL.EE.MM. le Dr. Reinsch et Ts'ao (Jou-lin), tous deux Vice-présidents.

Les statuts de la Compagnie ont limité le domaine de ses travaux au droit, à la science politique, à la sociologie, aux études économiques et à l'administration et la tiennent à l'écart des polémiques de la politique pratique.

A. VISSIÈRE.

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*Les Missions de Chine et du Japon 1916.* Première année. Par J. M. PLANCHET, Missionaire lazariste. Pékin, 1916, Imprimerie des Lazaristes, un volume petit in-8, de VI et 493 pages, carte en couleurs, planche hors texte.

Ce petit volume marque les débuts d'une publication annuelle qui se propose de rendre service aux missionnaires Catholiques de l'Extrême-Orient en leur fournissant des détails précis sur l'origine, la constitution, le développement, le personnel et les œuvres de tous les Vicariats apostoliques ou autres subdivisions religieuses de la Chine, du Japon, de



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Hongkong, de Macao et de la Corée. Il est de nature à intéresser aussi les personnes qui ont suivi le mouvement général des croyances et l'expansion du Christianisme depuis sa pénétration dans l'Empire du Milieu, sous la forme Nestorienne, au VIIe siècle.

Des monographies traitant des circonscriptions Catholiques occupent les deux tiers du volume environ. Le Père Planchet, procureur de la Mission de Pékin, les a fait suivre, fort judicieusement, d'une partie documentaire d'un intérêt spécial et qui nous renseigne sur un bon nombre de questions d'actualité de la Chine républicaine, sur certaines de ses institutions ou sur des personnages politiques, que les missionnaires ne doit pas ignorer. Je citerai, en particulier: la lettre du Pape au Président Yuan (Che-k'ai) et une étude sur la République chinoise vis-à-vis des religions, Christianisme et Confucianisme, et la séparation des écoles et des églises, où apparaît un progrès très sensible du gouvernement chinois dans la voie de la liberté des cultes. On voit ici ce que les Missions chrétiennes doivent au nouveau régime, qui s'est inspiré de la déclaration française des Droits de l'homme. La question des achats de terrains par les communautés chrétiennes, reglée par la Convention Berthemy-Gérard, fait l'objet d'un autre chapitre, où nous constatons que l'action diplomatique s'est exercée avec profit, à Pékin, pour empêcher certaines restrictions dont s'était avisée la police de la capitale. D'autre part, le serment militaire chinois, qui devait primitivement être prêté dans les temples de Yue Fei, fut transféré au Temple du Ciel, pour donner satisfaction aux protestations qui s'étaient élevés à cet égard. Sont à signaler, en outre, un beau portrait et une notice biographique de S. Exc. M. Lou (Tcheng-siang), Ministre des Affaires étrangères, et des renseignements concernant les missionnaires mobilisés depuis l'ouverture des hostilités en Europe, les négotiations sino-japonaises, les nouvelles divisions administratives de la Chine, son service des postes et ses chemins de fer.

Il n'y a pas lieu d'assimiler le *vade-mecum* du missionnaire dû au Père Planchet au *Calendrier-Annuaire* publié par l'Observatoire de *Z*i-ka-wei, beaucoup plus technique, quoique renfermant occasionnellement des informations analogues



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sur la Chine contemporaine. A chacun de ces deux manuels, son utilité. Des félicitations peuvent être addressées à la mission Catholique de Pékin pour l'initiative prise par l'un de ses membres, avec l'assistance de l'imprimerie des Lazaristes. L'auteur demande, dans sa préface, que ses lecteurs lui apportent leur concours pour faire disparaître des volumes futurs les incorrections d'une première édition. Beaucoup de celles-ci ne sont, en français et en chinois, que des *coquilles* d'impression faciles à supprimer, au cours d'une révision plus attentive des épreuves. Par ailleurs, je ne puis que régretter l'apparition, dans ce livre, d'une transcription particulière des sons chinois, en vertu de laquelle les noms propres se présentent sous une vêture nouvelle, *tchow* étant écrit pour *tcheou*, *dje* pour *tche*, *tsü* pour *k'iu*, *suan* pour *siuan*, *sia* pour *hia*, etc. Je ne crois pas qu'il y ait là un système fondé sur des considérations rationnelles, si l'alphabet français en forme la base.

A. VISSIÈRE.

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*La Chine que vient.* Par EDWARD-ALSWORTH ROSS, Professeur à l'Université de Wisconsin. Traduction française par FLORIAN-MARIE DELHORBE. Paris, 1914. Un volume in-12, de 305 pages, 26 ill. (Prix: broché, 3fr. 50).

L'évolution politique de la Chine s'est produite avec une telle rapidité, pendant ces derniéres années, que le petit ouvrage du Professeur Ross, quoique contenant certaines références aux événements de 1911 et même de 1912, n'était plus, lors de sa publication, un livre d'actualité. L'auteur y a réuni les remarques faites, au cours d'un voyage dans des régions assez diverses de la Chine, sur l'état social du pays, à la fin de la domination mantchoue, et sur les transformations qui s'y manifestaient dès lors, avec une intensité croissante, au contact de la civilisation occidentale. L'influence qu'ont eue sur ces transformations les missionnaires protestants, surtout Américains, leurs institutions scolaires et leur propagande morale et religieuse, est particulièrement mise en relief par le Professeur Ross. Des atténuations seraient, sur



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d'autres points, fréquemment à apporter à des appréciations trop radicales—parfois contradictoires—dûes à un observateur de passage. Néanmoins, les remarques formulées sur la résistance de la race chinoise, sur la pensée chinoise, sur la lutte pour l'existence en Orient, sur l'avenir industriel de la Chine, sur l'affranchissement de la femme et sur le Christianisme en Chine sont présentés parfois d'une façon assez neuve pour retenir notre attention. La réforme de l'instruction publique élaborée par le gouvernement mantchou fait l'objet d'un parallèle avec les méthodes d'enseignement pratiquées par les missions protestantes dans le pays et est estimée en état d'infériorité au regard de celles-ci. Mais les imperfections signalées sont de celles que le temps corrigera, sans doute, et il n'y a pas lieu de s'étonner de les avoir vu grever, à ses débuts, une réorganisation pédagogique et universitaire dont l'ampleur est sans égale dans le monde.

De semblables livres, résumés de souvenirs et d'impressions personnels, il est permis de ne pas exiger une rigueur scientifique. Cependant, l'assertion suivante, qui figure au bas de la page 71, "il y a, sur la table des pauvres, un vin fait de pommes de terre frites" est si étrange que nous la croyons dûe à quelque *lapsus* ou à une erreur de traduction.

A. VISSIÈRE.

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*Index to The China Review or Notes and Queries on the Far East.* Prepared by JOHN C. FERGUSON. Shanghai: Kelly & Walsh, Ltd. Price: $5.00.

Some people were wise enough to subscribe to the first number of the *China Review*, and take it continuously. To-day it is hardly possible to make up a complete set of the 25 volumes, even with much money. Those who wish to dig out its treasures of knowledge may count themselves happy if they have access to a library which contains it.

Anyone however who has used it to get some particular line of information knows how wearisome it is to go through the imperfect indexes of five and twenty volumes where it is quite uncertain as to the heading to be looked for. Such



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students will be extremely grateful to Dr. Ferguson for his help.

The work could hardly have been better done, and the labour must have been very great. Clearness has been attained by being liberal with space: volume-numbers and page-numbers are not mingled with the text, but stand in separate columns opposite the various items. When there are several articles with the same title, that title is repeated in full even when the author is one. This is less confusing than the usual *ditto* or „ „ .

If a certain amount of grouping could have been introduced, the index would have been still more valuable. Thus, articles or notes on Archaeology may appear under a variety of titles, and one does not know what to look for. There might also have been more repetition of entries: for example, after referring to all articles under *Calendar* one must still remember to turn up *Chinese Calendar*: and after *Corea* one must not forget there are entries under *Korea*.

We notice a few typographical errors; *Callary* (twice) for *Callery*, *Geothe* for *Goethe*, *villians* for *villains*, etc. But the work has been admirably done and to a small class of men Dr. Ferguson has rendered valuable service in this book.

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*An Introduction to the History of Chinese Pictorial Art*, by HERBERT A. GILES. With illustrations. Second edition. Shanghai: Kelly & Walsh, $10. (Quaritch, 20s. net).

The first edition of this work has long been out of print; it has now been enlarged from 178 to 218 pages, revised, and enriched with additional pictures.

There is more than one way to review a book about Chinese art. One way,—the artist's way,—would be to write a rhapsodical monograph on Chinese painting, then put in, for appearance' sake, a few references here and there to the book itself.

But as with music and poetry so with painting: some are by nature blind and deaf to the charm. Others can appreciate —especially music—to the point where pain and pleasure



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blend, yet have no more the critical than the creative power. It is but few who have at once the seeing eye and the ability to express their souls. Many, beyond a doubt, are tempted to utter more than they feel, to learn a jargon of conventional speech, talking of one art in terms of another. In Chinese poetry it is certain that the western students who can know the true charm of it are few indeed.

The work before us is not a work on painting, and Prof. Giles may, for all one can learn from the book, have little critical skill in Chinese art. At any rate he is here only the skilled translator of a mass of interesting, gossiping stories and criticisms selected from many Chinese works on painting and especially painters.

Of these anecdotes many seem most futile and pointless, and of the criticisms many are puerile in the extreme. Moreover, as Professor Giles points out, the same marvels are repeated, with slight variations, of different men in different centuries, becoming chestnuts before our very eyes. Thus, more than one artist painted horses that kicked in their stables or dragons that brought rain, or fishes that went swimming by night, and these stories 'leave us cold.' We read of Chêng, a famous painter of orchids; a magistrate hearing that he would not part readily with his pictures arrested him on the ground that he had not discharged certain duties to the State. "You may have my head," roared Chêng to the astonished magistrate, "but you shall not have my orchids." Thereupon he was released. To the western mind there seems something inconclusive about this. Yen Hui painted devils very cleverly, "making them quite life-like." One painter is said to have been most remarkable for his portraits "which were so like in feature as to be easily recognizable at once." Of another it is said that the portrait "would sometimes be perfect; sometimes a little less so, but in all cases a marked likeness was obtained." One critic tells us "If the personages in a picture, when you look at them, seem to speak, if birds and beasts seem as if they were alive" . . . and other ifs, "the man who paints such pictures is a great artist." An example of the obvious. But to finish quotations, which is not easy, we give this about a picture of a band of musicians



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in full blast; "one critic said the guitars were out of time with the flutes, while a rival critic said they were in time." This does not get us much forwarder.

But let not one suppose these examples are given with a view to ridicule. True, they shew the usual Chinese naïveté and inconsequence of thought, which often make the unthinking foreigner smile and despise. But mingled with these puerilities are criticisms and opinions of a depth and shrewdness that astonish. Thus the childish remarks about likenesses, quoted above, are accompanied by iterated teaching that the outward likeness is nothing unless the inner man is revealed in his portrait. But we must leave the serious reader to find these deep and wise teachings of true art in the book itself.

The West has hardly learnt yet that the great art of China rivals the great art of Europe. We have been as self-satisfied and unenquiring as we blame the Chinese race for being—they have been blind to the blessings of our railways and motor-cars till lately, and we, till lately have been blind to the greatness of their painting. But that greatness should not surprise anyone, for in Europe or in Asia it needs the seeing eye, the contemplative mind, a depth of religious feeling, a human soul in communion with the soul of the universe; and for these the Chinese had no need to await the advent of the foreigner.

The pictures in this volume have been chosen by Mr. Laurence Binyon and are accompanied by striking critical notes by him. This ensures our getting the best that can be given us, but half-tone reproductions of Chinese pictures can never convey much to the untrained eye, and the ordinary man will find more pleasure in the machine-made illustrations in a monthly magazine. It seems a pity that the pictures cannot be given in colour: Mr. Strehlneek's *Chinese Art* shews how attractive such can be, and what remarkable reproductions can be made now in China, not to mention what the Japanese can do.

As a whole the book is a thing of joy. Prof. Giles writes in an easy, colloquial style, as suits the subject. It is perhaps a pity that the controversial note is introduced at the end, respecting the meaning of the term *Chieh hua*. The



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word 'caveats' is not the word to use on p. 170, and we notice 'contended' for 'contented' (p. 185) and 毛 for 手 (p. 202); but the proof-reading has been done with remarkable care and success. We are surprised at the lack of taste shewn in the constant use of the algebraic sign for equality wherever the translation of a Chinese term is given. It is natural to thus save trouble in a note-book, but it is inelegant in the pages of a serious work.

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*The New Atlas and Commercial Gazetteer of China*, edited by E. J. DINGLE; compiled by The Far Eastern Geographical Establishment; published by North China Daily News Office, Shanghai. Tls. 110.

Since Macaulay first blighted a book by giving its cubic contents as the first point in his review of it, many reviewers have imitated him, forgetting that imitations of humour are not humorous. No one can look on the *New Atlas* or lift it without being tempted to comment on its bulk, and for once the words 'monumental,' 'magnum opus', 'stupendous,' are truly suitable. A reviewer who praised it as a *vade mecum* was humorous without knowing it.

But other things connected with the book are great besides the measurements. The courage was surely great which produced such a work in these days of dear paper and scarce labour. And, the one important thing, an examination of the contents shews that the success has been commensurate with the daring, and the book is truly a great book with a greatness not measured by scales or footrule.

It is essentially, though not entirely, a book for the merchant's office, and probably few firms that are alert will feel they can do without it. The merchant who knows most about the country, its geography, communications, finance, trade and general economic conditions is surely in a better position to succeed than another. The language of the country, now beginning to be recognized as of prime importance to trade, must be learned elsewhere, but practically all besides that intelligence can use for success in business will be found assembled in this book if books can give it.



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There are maps of the separate provinces, all beautifully printed in five colours and all with the names in both English and Chinese. No one looks for scientific accuracy in maps of an imperfectly surveyed country, but these are as accurate as can be made, are beautiful in their clearness and most workmanlike in their execution. Other maps follow, geological, forestry, railway, and one giving the products of the country, specially prepared, and with the useful novelty of an index. There is also an index to places in the Eighteen Provinces, and another for the Outer Territories: all bi-lingual and giving latitudes and longitudes. As there is moreover a full description given of each province it will be seen that the department of geography is amply and splendidly full.

The commercial section is of course even more elaborate. Besides the economic details given under each province we have 50 pages, not small ones, devoted to the Ports in order and giving the fullest trade statistics. There are in addition special chapters on the tea, silk, opium, and shipping trades, and a beautiful set of 18 coloured graphs, giving comparisons between the trade of China and of other countries at different periods. But there is more than we need enumerate, from an account of the Railways down to such miscellaneous items as the average value of the Haikwan tael.

In the competition for trade the *New Atlas* will be a *sine qua non* for every China firm, but the mass of information about China which it gives so clearly should make the book invaluable in America and Great Britain. Not only merchants in China but manufacturers at home, not to mention the intelligent public, cannot have too clear a knowledge of the needs, opportunities and resources of this great country, and we hope that the work will be taken by all Chambers of Commerce and put in all the public Libraries of our larger towns. Just as we have found that pictures of *e.g.* the Shanghai Bund have been what is vulgarly called an eyeopener to thoughtless friends at home, so the mere sight of this superb book, all about China and actually produced in China, would be an astonishment to many who ought to know better already and must be taught better for the new and great and stressful day that is dawning.



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*The International Relations of the Chinese Empire.* Vols. II and III. By H. B. MORSE, LL.D. Shanghai: Kelly & Walsh, $10 each. (London: Longmans, 25s. net each.)

The first volume of this work has been greatly prized by all students of modern Chinese history. It appeared in 1911, and as the author was not then sure that he could continue the work it was not marked as Volume I. We now have two volumes given us at once, and they are boldly called on the title-pages 'Volumes II and III.' This slight anomaly is corrected by each volume having a striking sub-title. The three are called respectively "The Period of Conflict," "The Period of Submission," and "The Period of Subjection." The new volumes cover the years from 1860 to the fall of the dynasty in 1911. They have a common index: it is a pity that the index for Vol. I was not incorporated.

All who have read the previous volume will know what to expect in this continuation: a history written with intimate, or as one may say, interior knowledge, with sympathy for the Chinese nation, and with that restraint and impartiality which are so rare in historical writings. Throughout there is a complete absence of partizan spirit, and there is no attempt to write up any great situation, no 'purple patches,' no rhetoric. The one enthusiasm that is betrayed is for his 'chief,' the I.-G., and indeed the author tells us that if the material—including a diary in 74 volumes!—had been at his disposal we should have had a biography of Sir Robert Hart. This, however, would still have been a history of Chinese Relations for the period. The many letters from Hart which are given us in footnotes are enough to shew how much China owes to this great man, the best friend she ever had among outside peoples. Those who know him only as the great organizer of the Customs service and as diplomatist may be pleased to see him in playful mood, writing very colloquial English, and even 'dropping into poetry,' or at least humorous doggerel. Many of his shrewd judgments shew extraordinary insight into the heart of political matters, and surprise us more as years go on and things develop. Yet many people will consider that his optimism with respect to the future of



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China was not justifiable, and that his long residence in Peking, in the midst of officialdom, distorted his views and limited his outlook.

Dr. Morse also seems to have great faith in the Chinese people; but the very titles of his volumes shew that he is not disposed to treat them sentimentally. He writes in forcible words of the humiliation, the abasement, of China, as after the war with Japan or the Boxer settlement.

"In the world's history no country, with so vast an extent of territory, and so large a population, under one government, as China—no country with a tithe of its area or population—had ever been subjected to such a series of humiliations or to so many proofs of the low esteem in which it was held, as China had been subjected to in the six months from November, 1897, to May, 1898, and, it may be added, no country had so thoroughly deserved its fate; no country had ever shewn itself so incapable of correcting admitted abuses in its administration, or of organising the resources of an exceedingly rich territory, inhabited by a sturdy race with many good qualities."

He does not philosophize about the downward course of the nation, finding it sufficiently accounted for, as it would seem, by the incapacity of recent Manchu rulers and officials. This at least allows one to hope that the volume "The International Relations of the Chinese Republic," whoever writes it, will be less tragic than the story now before us.

It goes without saying that all matters relating to trade, and such subjects as need skill in statistical statement, are treated admirably in these volumes. The separate chapters dealing with the Postal Service and the Railways, and the parts of the work treating of the founding and development of the Customs service, or of Treaties and Treaty Revision, are invaluable, because of their completeness and clearness. There is also a just regard to proportion displayed throughout the work, yet it may be questioned whether the Boxer rebellion, though the most international of all China's relations, does not occupy a *little* too much space. Yet we could not ask for it to be abridged.



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One reads of the past, of course, with one's eye on the present and the future. One asks what lessons China has learned by now, and what real progress the Republic has made. On p. 102 of vol. III we read, "Yet the Chinese rulers had learned no lesson from the defeat. . . There was no plan for reorganisation, none for developing the internal resources of the country, none to enable the empire to stand on its own feet; but it was still held to be the duty of the Western powers to save China from the consequences of her own weakness. . ." Reading this, one thinks how helplessly China lost territory to Germany, and then looks to the Allies to get it back for her at the cost of blood and treasure. Again, in Vol. II, p. 391, Sir Robert Hart writes: "The government cannot stand another fight with the foreigner, and it is seemingly powerless to effect what the foreigner wishes it to do in the provinces; the foreigner may possibly try to do what it leaves undone, and, in that case, there will be a grand smash."

That was written in 1865, more than half a century ago, and looking at things to-day one is tempted to say *plus ça change, plus c'est la même chose.*

While Dr. Morse's style is extremely clear there are places where, *e.g.*, the careless inversion of a sentence makes the reader pause. For example, "To stem this wave of revolt the central government had manifested its incapacity." (Vol. II, p. 66). "The scholarly hatred of Christianity" should be "The scholars' hatred": such a hatred may be felt by all the literati, but comes from ignorance rather than scholarship. It is surely a mistake to include Shantung among the provinces "served in all their populous parts by waterways." There are strange words, or words strangely used, which mar the beauty of a style, as 'commorant,' 'quadrivious,' 'martyrised' for the usual 'martyred,' 'subsisted his troops,' etc. The footnotes are so numerous that certainly the old method of asterisks and daggers would not suffice, but we think that figures in square brackets, the same size as the text and printed in the line, are not the best way. When they come amid a mass of statistics they are confusing; they may be mistaken for figures in the text; and they may sometimes



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even be ludicrous, as when we read "watching one another and shewing their teeth [100]."

We venture to call attention to a fault in the printing of this book which is seen more and more in all new books: the lawless way in which words are divided at the end of a line. In American books we have got used to 'knowl-edge' and many monstrosities; books printed in China where the compositor knows nothing of English beyond the letters may be forgiven much; but a work printed in England should have more self-respect. To shew the enormity of the fault we omit ordinary examples and give a Chinese name: Tientsin is divided Tient-sin.

But taking the opportunity to point out a few such trifling blemishes we remain most thankful to Dr. Morse for such a history, its usefulness to those who can use it can hardly be over-estimated, while for those not engaged in research it is eminently readable and interesting.

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*The Kan Ying Pien.* Book of Rewards and Punishments. Chinese Text with Introduction, Translation and Notes. By JAMES WEBSTER. Shanghai: 1918. Mex. $1.00.

Students of Chinese have surely now-a-days all the apparatus they can desire for learning the language,—perhaps more than is good for them. We who had to be content with Wade's *Tzŭ erh chi*, Williams' Dictionary, Stent's Vocabulary and a teacher innocent of English, yet managed to learn; with the present aids we might have become Sinologues. We remember to have read in those days *Kan Ying P'ien* in Doolittle's Vocabulary.

Here we have a new translation with such elaborate notes and introduction that the book is not merely an exercise in Chinese but a study of Taoism and a contribution to the study of Comparative Religion.

Little scope is left to the translator, Rémusat, Julien and Legge having preceded him; but the Notes are valuable and the Introduction is very full and very helpful, and includes an attempt to analyze and give shape to the famous but muddled



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little tract. For students of the language or of the puerilities of jumbled Buddhism and Taoism the book is a great help.

The romanization is Wade's but with many careless omissions of diacritical marks. Why 篇 in the title should consistently be given as *pien* is not explained. Stanilas (Julien) for Stanislas is a printer's error, but there are few such.

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*The Beginnings of Buddhist Art, and other Essays.* By A. FOUCHER. Translated by L. A. Thomas and F. W. Thomas. (Paris: Geuthner. London: Milford, 31s. 6d. net. Shanghai Agency of Oxford University Press, $23.50).

A Review of this work will be found on page 77.

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*Calendrier-Annuaire pour 1919.* (Zi-ka-wei: Imprimerie de la Mission Catholique. $2.00.)

This well-known little book makes its appearance for the 17th time. It contains a wonderful amount of information, useless to most people but invaluble to the rest. Everything one could ask for about sun, moon, planets, stars, weather, etc., is given with the greatest elaboration and detail. Thus, the average temperature of every hour throughout the year is given, the average being of the years 1879-1917. This is even given twice, in centigrade, and then on differently coloured paper in Fahrenheit degrees with a little preface in English. One may thus at a glance see whether the temperature at any moment is above or below the average. We cite this simply as an example of the enormous amount of meteorological information contained in the book.

What is not astronomical or meteorological is mostly ecclesiastical; but there are also tables of use to everyone, for turning taels into dollars, or metrical weights and measures into English, etc., etc. The only fault we can find with the work is that the index comes right in the middle of the book, which is half appendix, and can only be readily found by the bad device of leaving a corner turned down.

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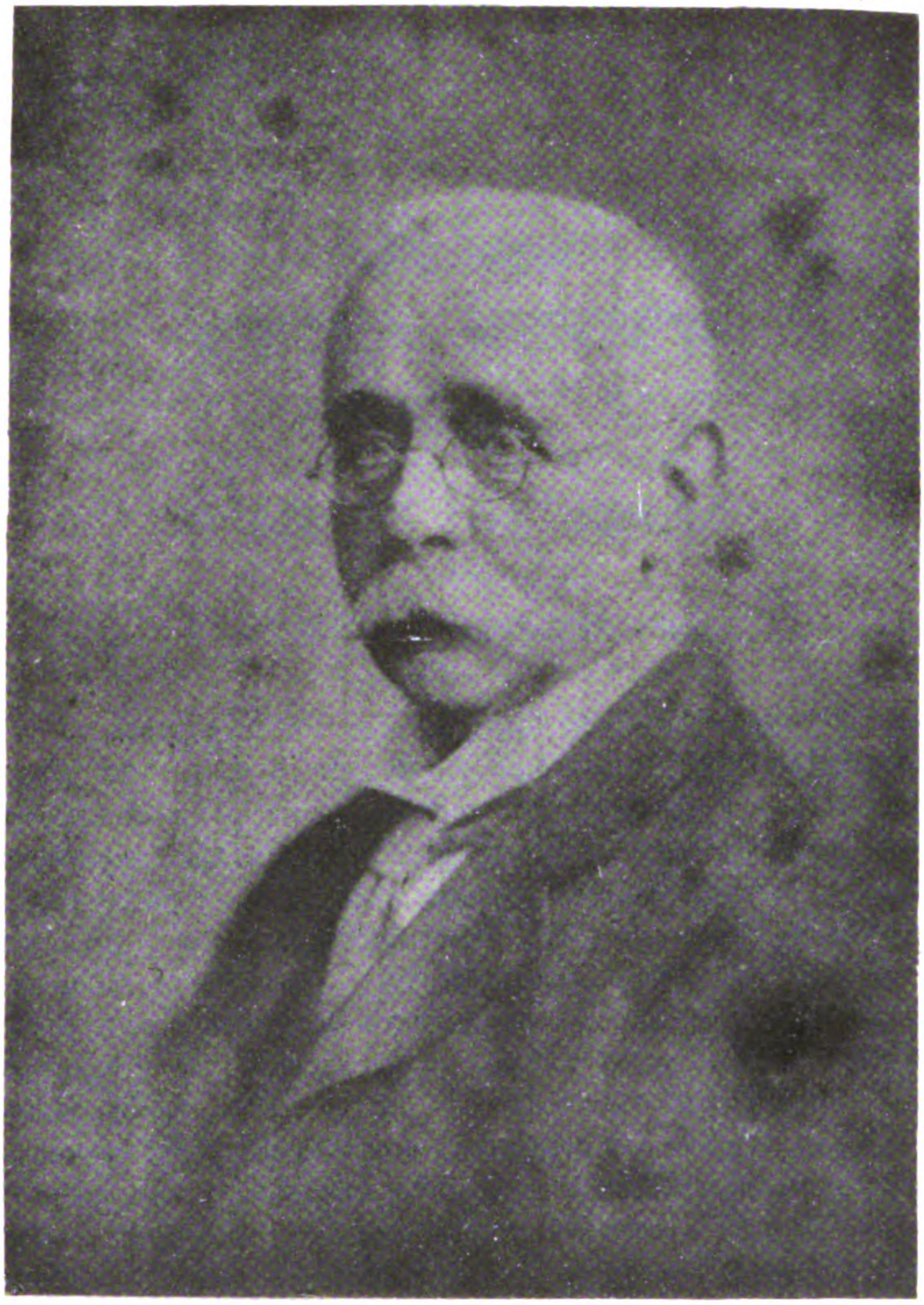

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